ADDRESSING INTERCULTURAL COMPETENCE AND CONFUCIANISM IN EARLY CHILDHOOD MUSIC TEACHER EDUCATION: A NARRATIVE INQUIRY STUDY

Thesis submitted in accordance with the requirements of the University of Liverpool for the degree of Doctorate of Education by Ada Niermeier

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Dedication

This work is dedicated to my family—my husband, Dave, my older daughter, Katie, my younger daughter, Tori, and my parents, Ken and Gina Mak. Thank you for your patience and support throughout this EdD programme journey. I love you all very much.

Abstract

This doctoral thesis captures the intercultural competency in early childhood music curriculum teacher training workshops in various countries through both narrative and inquiry-based study. This dissertation is unique, as the rich dialogues and interactions reveal the beliefs, practices, mannerisms, teaching approaches, and understanding of practitioners whose levels of musical training and abilities contribute to decisions to adjust the content of teacher training workshops. The dialogues, interviews, informal and formal observations, field notes, and reflections collected and analysed here highlight connections between different countries and unravel the role of intercultural competency. The thesis uses two theoretical frameworks—intercultural competence and Confucianism—to unearth the underlying reasons why teacher trainers alter teacher training programmes locally. The purpose of this research is to examine how intercultural competency plays a role in the successful delivery of a cross-cultural curriculum. The data extend to a reexamination of existing intercultural competency concepts. The content of the curriculum is altered and the approaches to delivery adjusted based on the different languages and backgrounds of teacher trainers and the variety of needs and cultural understandings of teacher trainees. In short, teacher trainers' intercultural competency dictates their decisions regarding how to alter the content of the curriculum. Coupling elements leading to intercultural competency with the attributes of becoming a proficient early childhood music educator depends on how well the trainers understand, adapt, and embrace both the local culture and novice teachers, while being true to the spirit of the written curriculum.

Keywords: Intercultural competence, music teacher education, early childhood music teacher training, early childhood music curriculum, Confucianism, teacher attributes, cultural boundaries, Musikgarten

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List of Abbreviations

AACTE	American Association of Colleges for Teacher Education
ABRSM	Associated Board of the Royal Schools of Music (London)
ACEI	Association for Childhood Education International
BC	Before the Common Era
B.C.	British Columbia
CEO	Chief Executive Officer
ECE	Early childhood education
ECMMA	Early Childhood Music and Movement Association
ESF	English Schools Foundation
HKSAR	Hong Kong Special Administrative Region
IB	International Baccalaureate
IC	Intercultural competency
IDI	Intercultural Development Inventory
IS	International sensitivity
LEYMN	London Early Years Music Network
MENC	Music Educators National Conference
NAEYC	National Association for the Education of Young Children
NAfME	National Association for Music Educators (formerly Music Educators National Conference [MENC])
NAMTA	North American Montessori Teacher Association
NC	North Carolina
NCCRESt	National Center for Culturally Responsive Educational Systems
NIME7	The 7th International Conference on Narrative Inquiry in Music Education

PRC	People's Republic of China
SC	South Carolina
STEAM	Science, technology, engineering, art, and math
STEM	Science, technology, engineering, and math
UK	United Kingdom
US/USA	United States of America
WENR	World Education News and Reviews

Chapter One: Introduction

Researching the impact of Musikgarten, an internationally used early years music methods programme for training teachers, I looked into what early childhood education (ECE) entails. Vannatta-Hall (2010) observed that 'ECE generally refers to programmes appropriate for children from birth to eight years of age. An early childhood programme can take place in many venues, such as privately owned studios or government-operated facilities' (p. 20). This definition has been utilized by recognized organizations such as the National Association for the Education of Young Children (NAEYC) and the Association for Childhood Education International (ACEI). The NAEYC considers the teacher's role in supporting children's development as one of their fundamental principles. The guidelines from the National Association for Music Education (NAfME, formerly MENC) state the importance of early childhood music educators being musically competent and, more importantly, strong communicators who facilitate and support the highly interactive learning process (MENC, 1991, p. 2). Unlike teaching primary or secondary music, teaching early childhood music is physically and vocally demanding. It is intense, allows no downtime, and applies to nearly all early childhood education programmes, especially in terms of singing. Musikgarten, an early childhood music curriculum, is designed for this purpose. The training programmes are taken by established early years teachers and by those planning to offer programmes outside the mainstream school system, including in the various venues mentioned by Vannatta-Hall above. The particular skill set needed to be a Musikgarten local teacher trainer, beyond communicative and intercultural skills, has not yet been individually addressed, creating an important gap in early childhood music education. There are many short articles but no single research study concerning how intercultural competency contributes to success in modifying Musikgarten teacher training workshops.

This chapter will discuss the purpose of the study, the background of Musikgarten, the languages used in each country under consideration, and Confucianism in education in relation to the People's Republic of China (PRC), Taiwan, Malaysia, and the Hong Kong Special Administrative Region (HKSAR). These elements are interconnected and serve as the scaffolding for this research, revealing how intercultural competency enables teacher trainers to make informed decisions. Those decisions are not based on rigid guidelines, and yet they are culturally accepted in each society, thus enabling trainer success in carrying out Musikgarten in foreign countries.

1.1. Purpose of the Study

Musikgarten, an early childhood music curriculum used from birth until nine years of age, is one of the most widely used programmes in the world and yet has minimal formally documented research. The purpose of this study is to uncover the attributes needed for teaching and learning in Musikgarten teacher training programmes across selected countries. As a teacher trainer in the HKSAR, it is important for me, as well as for other potential 'master teacher trainers' in the region, to deepen our understanding of the learning processes and improve our practice. My goal is to improve teacher training programmes and key curriculum elements shared across these different East Asian countries and within the global Musikgarten fold, and possibly across early childhood music teacher education in general, using a narrative inquiry approach—that is, by examining the dialogues and unpacking the intercultural competency in Musikgarten teacher training workshops. Dr. Lorna Heyge, Dr. Mary Louise Wilson, Dr. Jean Ellen Linkins, Ms. Piper Tseng, Ms. Jenny Ong, and Ms. Jelly Ying were the main participants. These participants were interviewed and whole-class observations were conducted. In total, 80 teacher trainees attended the workshops, giving their consent to the informal conversations conducted for this research. The rich description generated by these conversations and observations offers a vision, view, or voice to all

stakeholders in the field of early childhood music (Bal, 2006, p. 9). To connect these teacher training workshops in different countries, this research works to develop a so-called 'masterclass' to offer practitioners a wider view.

In Germany, elementary schools include preschool and kindergarten; these programmes are systematically supported by the German education system and have been well developed for much longer than in other countries in this study (e.g., the US, PRC, Malaysia, Taiwan, and HKSAR). The HKSAR Musikgarten teacher training workshop only began in 2012 and has a comparatively short history. The history of individual teacher training workshops in each country, the different backgrounds of the teacher trainers, and the unique modifications of teacher training workshops due to the cultural needs, beliefs, and norms that inform this narrative inquiry research were driven by both personal and professional development. This study therefore aims to present what I refer to as a 'masterclass' to elucidate the teacher training workshops in five different countries. Further investigation will uncover the attributes needed for teacher trainers to achieve self-efficacy and positively influence teacher trainees. These attributes are correlated with intercultural competency due to the complexity of the cross-cultural curriculum combined with the cultural and language backgrounds of both teacher trainers and trainees. Teaching songs in English requires more than a consideration of pronunciation accuracy. There are musical styles, traditions, and historical and cultural contexts that need to be considered in teacher training. Ali, Kazemian, and Mahar (2015) state:

> Culture as a social process deals with the use of language and communication experienced by people in given circumstances. The process of learning a second or foreign language not only requires an individual to practice linguistic forms but also necessitates to become familiar with the culture of the target language in order to interpret intercultural communication. (p. 2)

This research examines the differences and commonalities of various teacher training workshops. Taken together, these elements caused me to (re)consider the attributes that teacher trainers possess.

1.2. Context: Musikgarten

1.2.1. Origins

In the US Musikgarten teacher training publications, materials, and workshops, the five pillars of this music curriculum are introduced and discussed. To understand how Musikgarten came about, it is essential to recognize these five pillars of early years music curriculum—Orff, Kodály, Dalcroze, Montessori, and Gordon language (also known as Gordon music learning theory)—as well as how folk songs have played an essential role in connecting people through culture across generations.

In an interview with Lorna Heyge, she explained that she established Musigkarten in 1994, 20 years after founding Kindermusik (personal communication, 7 July 2017). Musikgarten uses an auditory approach instead of a visual aid. In addition, Heyge uses Montessori's philosophy to understand children's development and Gordon language, the sound-before-sight approach (Linkins, 2015, p. 54), to teach music literacy. Dr. Coulter's neuroscience research also supports Musikgarten's philosophy. Heyge had the opportunity to remove materials from the German curriculum that did not work effectively and focus on her educational goals without worrying about copyright issues. While multiple articles have been published by the Early Childhood Music and Movement Association (ECMMA) and the journal *Early Childhood Connections*, only one other piece of scholarly research, conducted by Yazejian, Peisner-Feinberg, and Heyge herself (2009), has discussed the Head Start classrooms in which Heyge was previously involved in North Carolina and currently in Weimar, Germany (p. 354).

When conducting a thorough study of both Musikgarten's philosophy and Heyge's pedagogy, Linkins (2015) identified two German-language master's theses on the subject. She has provided detailed discussions of how the philosophy is rooted in the ideas of historical ECE pioneers like Comenius, Rousseau, Pestalozzi, and Froebel. All the above pioneers recognized the need for distinct education for young children (Heyge, 1999). In other words, young children's well-being and development have been the primary focus in the philosophy. In Heyge's interview in 2017, she mentioned that the 20th-century 'Great Masters' had a specific influence on her pedagogical philosophy. Linkins (2015) further examined theorists of educational psychology (Piaget and Montessori), music (Orff and Kodály), and movement (Laban and Dalcroze) (p. 57). Having had the opportunity to participate in a teacher training workshop in Malaysia, I came across a chart that Ong developed (Figure 1.2, p. 38; in it, the Suzuki method stands on equal ground as the above early childhood music pedagogies that contribute to the Musikgarten curriculum.

1.2.1.1. Carl Orff (1895–1982). A German educator, composer, and teacher, Orff is truly a legend and pioneer in early childhood music education. Orff instruments have been used in every elementary school classroom that I have ever encountered throughout my nearly 20-year teaching career, and Orff methodologies have been used for nearly a century. Musikgarten adopted one of the Orff instruments, resonator bars, in teaching different levels. Crouch (2006) stated that 'the body percussion found in Orff's methodology – clapping, stamping, finger-snapping and patting – provides a way for children to sense rhythms through movement and allows tactile practice performing rhythm before transferring this skill to instruments' (p. 23). Musikgarten adopts this methodology and uses both whole body and stationary movements to work on establishing a steady beat in young children, which is an essential foundation in learning and making music. Musikgarten focuses on understanding children's developmental stage, and only age-appropriate movements are introduced to allow

them to enjoy the process of learning. The Musikgarten curriculum nurtures young children's musical aptitude and plants the seed for learning music literacy.

Kater (2000), Levi (1984), and Preiberg (1982) have discussed Carl Orff's personal life, historical background, musical works, and contributions to elementary music education. Orff was born in 1895 to an upstanding Munich family of officers and scholars. His mother was an accomplished pianist who taught him her skill when he was a child. As a teenager, he enlisted in the military, but then returned home in 1917 after a near-lethal case of shellshock. After several years of experimentation, sampling various musical career possibilities, Orff became a partner in the Munich Gunther School, an educational institution that united music and movement. The composer maintained a life-long interest in music education. According to the Music and Holocaust website:

> By the late 1920s, Orff had established himself as a significant figure in the small but important modernist musical oasis in otherwise conservative Munich, the League for Contemporary Music. Founded in 1927, it presented works by Bartok, Hindemith, Schoenberg and Stravinsky, among others. Awarded a job composing music for schools, he developed his theories on music pedagogy. Orff emphasized his own sincere and deep-seated appreciation of folk music and emphasized his hatred of jazz music and Schoenberg's atonality. (n.p.)

Orff made a significant contribution to music education, and his name has been mentioned alongside some of the most famous composers of the time. As noted above, Orff was fond of folk music. Musikgarten also adapted the use of folksongs as their main repertoire, along with some classical music.

Long (2013) observed that 'the Orff approach is a progression of experiences that do not follow a particular order but may be implemented in an order, if desired' (p. 5). This order can be fully or partially developed within a lesson, unit, or even a full term. Although

there exists no prescribed repertoire of pieces that teachers must follow, the process is highly specific in the steps of teaching. It consists of six steps that teachers should follow rigorously: observation, imitation, exploration/experimentation, improvisation/creation, independence, and literacy. Looking at the programmes Musikgarten offers, there is no rigid repertoire that needs to be covered in the lower three levels. The programme becomes sequential when it comes to the last three levels of Musikgarten keyboard. The lesson plans for these three levels come with a specific repertoire that needs to be taught with scrupulous accuracy. Another element that Musikgarten adapted from Orff's methodologies is to follow the learners' pace in teaching and learning. This is the same belief on which the Montessori approach is founded, which will be discussed later in this chapter.

1.2.1.2. Zoltán Kodály (1882–1967). According to the International Kodály Society, Kodály was born in Keckemet, Hungary and was of Czech-Moravian and Polish descent. He was a composer, music educator, and philosopher who wrote his doctoral dissertation in 1906 on the structure of Hungarian folksongs. Just like Orff, Kodály was passionate about folk music; as mentioned, folksongs have a significant role in the Musikgarten curriculum and will be discussed later in this chapter. Kodály collected folksongs with his close friend, Béla Bartók, another renowned composer from the Hungarian countryside. Kodály became as well known as the most renowned composers of his time. He was multilingual and competent in both Greek and Latin.

According to Chosky (2000), the Kodály Concept aims to offer a 'complete education' (p. 101). The idea is to lead students to comprehension in music listening, music reading, music sight singing, and music notation, similar to developing language skills. Musikgarten adapts the same concept in its philosophy and aims for children to hear what they see and see what they hear (i.e., develop musical literacy). It took Kodály 50 years to achieve the incredible standard of music literacy, such that every man and woman on the

street in Hungary could read and write music as easily as his or her own language. The Musikgarten curriculum uses an auditory approach and adapted the Gordon language method (discussed later in this chapter) to teach young children to hear, read, and write.

According to Kodály, 'music belongs to every child' (International Kodály Society, 2014, n.p.). Kodály, together with colleagues like Jeno Ádám, established new principles for music education. These principles have come to be known as the 'Kodály Method' of music education. Tisazi (2015) quotes Kodály (1941/2007, p. 192), stating that Kodály's approach to music teaching is based on the 'musical mother tongue' of the students (i.e., on their own folk music). When learning language, we listen to sounds for a long time before we begin sounding words. Kodály believed that if children use the music with which they are familiar when growing up, it eventually leads to an understanding of and appreciation for music of all styles, genres, and cultures. The lower levels of Musikgarten's programme are not intended to work on vocal development or on learning how to carry a tune accurately but rather on listening to the teacher singing and thus grasping the sound and tonality. This opens up young children's ears; over time, when learning music literacy, it will all make sense. It is the same concept as learning language—to listen to sounds for a long time before speaking.

The purpose is to nurture a natural connection (similar to Kodály's theory concerning the 'musical mother tongue'), which will allow both teacher trainees and students to understand and relate to the familiar environment and sounds. In Musikgarten philosophy, family-centred music making is core; therefore, connecting with one's home language reinforces the idea of family. That in turn works hand-in-hand to connect the local environment with language in Chinese folksongs. Other folksongs from around the world were retained in the Chinese Musikgarten curriculum, together with classical music. This is a process similar to young children listening to conversations but not being expected to speak until they have listened enough to be able to eventually echo individual words and then string

a few words together. According to the International Kodály Society (2014), music literacy is one of the main learning outcomes. The goal is for children to read and understand music notation and be musically independent.

Another important aspect is the quality of music. Houlahan and Tacka (2015) state that 'Kodály criticized schools for using poor-quality music' (p. 72); children should not only have music in their lives as early as possible, but it also must be quality music. Musikgarten hired musicians and recorded live music, rather than using electronic or computer-generated music. Live-recorded music can affect listeners physically, while recorded, computerized music has many added elements that are not naturally related to listeners. According to the International Kodály Society (2014), rhythm syllables, or rhythm names, were adapted from the French time-names system developed by Paris, Chevé, and Galin. In the Hungarian adaptation, some of these are as follows (Table 1.1):

Table 1.1

Kodály Rhythm Syllable System

Note Value	**Rhythm Syllable**
Quarter note (Crotchet)	'ta'
Paired eighth notes (Pair of quavers)	'ti-ti'
Half note (Minim)	'ta-a'
Four sixteenth notes (Semiquaver)	'tiri-tiri'
Dotted quarter note (Dotted crotchet)	'tai'
Dotted eighth note (Dotted quaver)	'teem'

I see some resemblance to the Gordon language method used in Musikgarten. In the Gordon language method, 'du' in 'du-da' is functional and has macro beats and micro beats, whereas neither 'ti' nor 'ta' in Kodály are functional. Regarding the tonal system, Kodály uses a

movable ‘do’, as does the Gordon language method. That leads to transposition, composition, and improvisation.

1.2.1.3. Emile Jacques-Dalcroze (1865–1950). Dalcroze is the third European early childhood music educator who influenced Musikgarten. According to Palmquist (1998), Dalcroze was born in Vienna, Austria, and his family moved to Geneva when he was ten. His first music teacher was his mother, Julie Jacques, who adopted the teaching method of Heinrich Pestalozzi (1746–1827). Dalcroze was exposed to a music concept that taught children through sensory experiences with the body and experiential activities. Musikgarten uses both whole body movement and sensory games to engage children in musical activities. When Dalcroze was young, he was admitted to the *gymnase,* a European institution, where he wrote several musicals and performed as an actor, singer, and pianist. In addition, he was a composer and music educator.

Johnson (1993) observed that the Dalcroze method has no specific song materials, lesson plans, or exercises that truly define this approach. While neither Orff nor Dalcroze nor Musikgarten has a rigid repertoire, Musikgarten does offer a bank of folksongs and suggested lesson plans. The Dalcroze method is embodied in the teacher through a unique combination of musical and pedagogical skills. According to Dalcroze’s biography (2010), in seeking ways to help his students improve their listening skills and be more accurate and precise, Dalcroze used ‘rhythmic gymnastics’, his special movement work. This allows the participant to interpret music using the original instrument: the human body. Dalcroze students explore singing, breathing, walking and beating time, lunging, skipping, pulling a partner, carrying an imaginary weight, and even making a cannon to move and connect with music. All these strategies are also employed by the Musikgarten curriculum. Seitz (2005) said that bodily processes, rhythm, and physical motion form the basis of musical expressivity and music pedagogy (p. 419). ‘To be completely musical, a child should possess

an *ensemble* of physical and spiritual resources and capacities, comprising, on the one hand, *ear, voice,* and *consciousness of sound,* and on the other, *the whole body* (bone, muscle and nervous systems), and the consciousness of bodily rhythm' (Dalcroze, 1921, p. 36). He concludes, 'music is composed of sound and movements. Sound is a form of movement of secondary, rhythm is primary, order. Musical studies should therefore be preceded by exercises in movement' (Dalcroze, 1921, p. 44). This is different than Orff's and Kodály's philosophies. Orff and Kodály place equal focus on music literacy and listening, as well as putting rhythm in children's body by active, purposeful movement.

From the perspective of early childhood music education, movement enhances learning; movement is learning; and movement with purpose makes a difference for young children. In the Musikgarten curriculum, there are sensory games, dances, and travelling activities, in which embedded rhythms reinforce both macro and micro beats and allow children to move expressively. Seitz (2005) noted that in the early 20th century, Dalcroze believed that traditional conservatory training failed to instil musical expressivity in its students, only emphasizing technical mastery of the classical repertoire and paying little attention to rhythm and the body in musical expression. Musikgarten adapted this concept. According to Seitz (2005):

> Jaques-Dalcroze (1930) states (1) Rhythm is movement, (2) movement is essentially physical, (3) movement requires space and time, (4) physical experience forms musical consciousness, (5) improvement of physical means results in clearness of perception, (6) improvement of movements in time ensures the consciousness of musical rhythm, just as improvement of movement in space ensures consciousness of plastic rhythm. (pp. 208–209)

Johnson (1993) explained that Dalcroze teacher training is passed on by a person rather than through print materials. My interpretation is that 'doing' is the key in Dalcroze teacher

training, as the skills and knowledge are being passed on by active, in-person engagement. There are three essential aspects of Dalcroze teacher training: eurhythmics, solfège, and improvisation. In the previous section, we discussed how Kodály's sound system can lead to transposition, improvisation, and composition. Yet Dalcroze's movement through eurhythmics is unlike any of the other greats discussed here. In Dalcroze teacher training, teachers should acquire the concepts of space, time, direction, level, and shape, as well as skills in the execution of movement, including strength, balance, articulation, and dynamics of energy or effort. Developing and refining a spatial and kinetic vocabulary enables the teacher to similarly expand and clarify students' movement in the classroom.

The discussion of movement as music improvisation in the Dalcroze method is essentially different. Movement is not limited to fixed choreography and remains open to variation, manipulation, and alteration of ideas. The goal is for teachers to establish a platform for students to explore and experiment, and the students' movements represent their solutions. Habron (2015) states that 'one of Dalcroze method's three main branches is Eurhythmics. Eurhythmics means expressive, rhythmic movement, enacting, analysing or making music in various ways with the whole body, coordinating the limbs in all degrees of speed and strength, and by the in-depth study of time, space and energy relationships' (p. 190). He adds, 'Dalcroze began teaching children as the very first experiments of what was to become Eurhythmics' (Harbon, 2016, p. 191). Following the Dalcroze method, Musikgarten encourages teachers to create a means for parents or caregivers to engage young children in free dance and to move to music with joy.

According to research by Palmquist (1998), Dalcroze began teaching children as young as six years old in 1903, although the pedagogical ideas were first designed to instruct college music students. Claire-Lise Dutoit (1971) listed three characteristics of a proper Dalcroze lesson: the vital enjoyment of rhythmic movement and the confidence it provides;

the ability to hear, understand, and express music in movement; and the call made on the pupil to improvise and freely develop his or her own ideas (as cited in Palmquist, 1998, p. 59). In the Musikgarten teacher training workshop, teacher trainers encourage teacher trainees to allow children to be creative and to be confident in providing children time to explore space and time.

When Dalcroze proposed making musical and physical training the basis of children's education in 1906, he was met with opposition from the Swiss government and the Calvinist public. The Austrian-born music educator then took his lectures to Berlin and Hellerau in Germany, where he received offers to build a College of Rhythmic Gymnastics in both cities.

Spector (1990) reported that the first time that a school in the United States adopted Dalcroze Eurhythmics as a course was in 1913; according to an advertisement in the *New York Times*, Bryn Mawr College was the first American institution to bring a first-generation, Dalcroze-trained instructor to America and integrate eurhythmics fully into its academic curriculum. Spector (1990) mentions in his book *Rhythm and Life* that Placido de Montoliu was the first instructor to introduce the Dalcroze method to the United States (p. 235). During an interview with Jeremy Dittus in 2011, Dalcroze explained the phrase 'Eurhythmics and Moving Plastic'; the French term, *plastique*, was a concept that Delcroze defined as the pursuit of perfection in the interpretation of musical emotions and feelings via the body.

1.2.1.4. Maria Montessori (1870–1952). Yet another European influence, Maria Montessori, was born on 31 August 1870 in Chiaravalle, Italy. Unlike the previous three individuals, Montessori was not an early childhood music educator; instead, Montessori's work involved an early childhood development and education method. According to the Association Montessori Internationale's official website, Montessori graduated with high honours from the Medical School of the University of Rome in 1896 and became the first female doctor in Italy. Her approach emerged in an attempt to improve the cognitive levels

of underdeveloped children, focusing on sensorial education, and ensured that children with special needs could become more successful than normally developed children educated using other methods (Oguz & Koksal Akyol, 2006; Toran, 2011). In that respect, the Montessori approach has been influential in the practices of educators for more than one hundred years (Atli, Korkmaz, Tastepe, & Koksal, 2016, p. 124).

In 1900, Montessori was the director of the Orthophrenic School for developmentally disabled children. There, she began to extensively research early childhood development and education. Her reading included the studies of 18th- and 19th-century French physicians Jean-Marc-Gaspard Itard and Édouard Séguin, who experimented with the capabilities of disabled children (Biography, 2019). Over time, she became devoted to researching early childhood development and education. She used the hands-on scientific observation of students to conceptualize her own method. Its subsequent implementation with normally developed children and the positive advancements obtained therewith constituted the basis for its further development and widespread use (Follari, 2007). She encouraged teachers to stand back and 'follow the child'—that is, to allow children's natural interests to take the lead. Following the Montessori philosophy, the Musikgarten curriculum emphasizes this same concept in allowing children to lead the learning process. Meinke (2019) has summarized the Montessori method as follows: it is 'a specific child-centered method of education that involves child-led activities (referred to as 'work'), classrooms with children of varying ages and teachers who encourage independence among their pupils'. Meinke added that 'Dr. Montessori believed that children learn better when they themselves are selecting what to learn, and that philosophy is present in Montessori classrooms today'.

By teaching how the Montessori method influenced Musikgarten, the US Musikgarten teacher training workshop models that approach. The workshop begins with a pre-teacher training survey, and the information is used to inform the teacher trainers' modifications of

the structure and content of the workshop. Teacher trainers then build upon the skill set of teacher trainees, which, again, follows the model of Montessori's teaching approach. If Musikgarten philosophy were taught using a 'one-lesson-fits-all' approach, the Montessori teaching and learning system would not be passed on to teacher trainees successfully. When providing the teacher trainees with a taste of the approach, it is essential to follow teacher trainers and actively identify how adjustments are made. Teacher trainees' learning is nurtured, and in return motivation becomes intrinsic. Teacher trainers must do their due diligence in ensuring that trainees possess a deep understanding of the Musikgarten and Montessori philosophies and can perform them successfully. Atli et al. (2016) envisioned the essence of the Montessori teacher's role as follows:

> Teacher notion is not meant to describe that of a traditional teacher in the Montessori approach. According to the philosophical basis of the Montessori approach, teachers have to provide children with opportunities allowing them to self-develop their personalities (O'Neil, 1997; Torrence & Chattin-McNichols, 2004) and further the developmental potential of children to higher levels (Hedeen, 2006), which requires Montessori teachers to assume a guidance role. (p. 124)

Dorer (2007) has reported that 'since the 1970s, Montessori schools have been appearing in American public school districts' (p. 72). In the early 90s, as many as 100 public school districts offered Montessori programmes (Chattin-McNicholas, 1992, p. 1). By 2005, the estimate had grown to more than 4,000 Montessori schools in the US (Cossentino, 2005), including about 400 public and charter schools (Shapiro, 2007). The North American Montessori Teacher Association (NAMTA) states that there are now approximately 4,500 Montessori schools in the US and 20,000 worldwide. In her work, Montessori emphasized that parents were an important part of the process in early childhood education (Dorer, 2006). In the Montessori method, parents and teachers maintain a solid partnership. For example,

the HKSAR Musikgarten teacher training workshop highlights soft skills such as the art of communication with parents and educating parents in learning materials. It is crucial to learn how to best work with parents and to bring out the differences between a traditional classroom and an early childhood classroom to meet all stakeholders' expectations. Unlike children of elementary or secondary age, younger children may not be able to articulate their feelings. Berger and Cooper (2003) explained that 'young children communicate their needs through free musical play to adults and to other children through statements, requests, gestures, and actions' (p. 151). The adults in the room serve the important role of a guide in making professional decisions as to what must be retaught and whether new knowledge is ready to be introduced. From my perspective, teaching with parents/caregivers in the classroom requires much more communication and clarification due to the rapid physical, cognitive, language, and social development of young children. Parents/caregivers may interpret the situation differently from teachers; hence, communicating the class expectations is important in order to have a strong relationship that will allow them to support the children.

Young children often communicate in silent language. Hall (1959) said that children communicate through gestures and actions and answer and echo musical patterns with their singing voices before they string words together into sentences (as cited in Rogers, Hart, & Miike, 2002, p. 3). Young children must be given space and time to explore, and teachers, parents, and children should build a trusting relationship. Teachers use their observation skills to 'follow the child's interest and learning' (Heyge & Silick, 1996/2003, p. 7; Sillick, 1995, p. 23). To the untrained eye, young children appear to be 'messing around' in a manner that is non-musical in nature, but indeed, the time spent in exploration is a valued part of the learning journey.

Heyge's 'Teacher's Guide' for the Musikgarten curriculum includes a section on child development and how Montessori influenced Musikgarten's teaching approach. Linkins

(2015) likewise compiled a list of aspects of Montessori's teaching found in the Musikgarten curriculum (p. 68), which can be seen in Table 1.2 below.

Table 1.2

Evidence of Montessori's Teaching in the Musikgarten Curriculum

1. Admonished the teachers to follow the child (Heyge & Sillick, 1996/2003, p. 7; Sillick, 1995, p. 23).
2. Children's work is to self-construct into a unique person (Heyge & Sillick, 1996/2003, p. 8; Sillick, 1995, p. 23).
3. Children need and seek order (Lillard, 1996, p. 11; Heyge & Sillick, 1996/2003, p. 10).
4. There are 'two phases of development: a. from birth to age three are years of intense activity and absorption; and b. from three to six years is a time to consolidate the gains of the first period' (coordinating with the unconscious/conscious absorbent mind) (Lillard, 1996, p. 16; Heyge & Sillick, 1996/2003, p. 8; Sillick, 1995, pp. 24–25).
5. 'It is the hand operating with the brain that creates the child's intellect' (Montessori in Lillard, 1996, p. 27; Heyge & Sillick, 1994/1997/2007, p. 15).
6. Children experience 'critical periods' (coordinates with sensitive periods) when children are focussed on particular 'work of inner construction' (Lillard, 1996, p. 29; Heyge & Sillick, 1994/1997/2007, p. 8).
7. 'Sensorimotor exploration, order movement, language and independence' are 'identified for this age group' (Heyge & Sillick, 1996/2003, p. 8; Lillard, 1996, p. 11).
8. Instruction that movement is critical for children, both for their mastery of their bodies and because they learn through movement (Swan in Gettman, 1987, p. 11: Heyge & Sillick, 1996/2003, p. 8).
9. Simplicity of manipulatives used throughout the graded curricula. For the youngest children, square nylon scarves, wooden rattles, rhythm sticks, and hand drums are the only manipulatives used in class until babies are of the age to no longer put the jingle in the mouth. For children three years and older, picture cards (Lillard, 1996, p. 30) are added (animals and birds to identify with recorded voices). The music makers series for children four and older uses developmentally appropriate pre-notation and notation card games, advancing to printed notation song pages for the keyboard curriculum once the sound-before-sight learning has been successfully mastered.
10. Child-sensitive sizes, materials, and colours of all manipulatives and instruments.
11. Ceremonial aspect of obtaining and putting away instruments, folding scarves, and gathering children for special listening activities.
12. Tactile/sensory activities for babies.
13. Tactile/sensory activities for older children.
14. Children unfold developmentally (Lillard, 1996; Heyge & Sillick, 1996/2003).
15. The child's first teacher is the parent (Lillard, 1996; Heyge & Sillick, 1996/2003, p. 7).
16. Young children appear rested and satisfied at the completion of tasks suitable for their developmental age (sensitive periods) (Lillard, 1996, pp. 25–26; Heyge & Sillick, 1996/2003, p. 12).
17. Children should do for themselves (Lillard, 1996, p. 29; Heyge & Sillick, 1994/1997/2007, p. 9).

One of the Musikgarten sayings is to ‘follow the children’. Musikgarten teachers are to follow their lead and seize the teaching moment, as young children develop rapidly on a daily basis.

1.2.1.5. Edwin E. Gordon (1927–2015). Gordon, unlike all the European educators mentioned above, was an American musician, composer, and music education professor. Gordon’s research and method (known as Gordon language, or Gordon music learning theory) were unconventional in the 1960s, as he focused on aural pitch and rhythmic patterns—the basic vocabulary of music—rather than the pitch, rhythm, dynamics, form, and timbre used by other music educators and researchers (Woodford, 1996, p. 83). Gordon language uses essential musical ‘words’ in the learning sequences. As mentioned, the concept is similar to that of Kodály but not idetical, as ‘ta’ in the Kodály method is not functional while ‘du’ in Gordon language is. Woodford (1996) has stated that although Gordon’s method did not explain how or why children should exert control over their own musical thinking and learning, Gordon implicitly identified critical skills in music literacy (p. 83). Children are to identify and hear the most basic patterns; these patterns are taught first by rote and then follow the children’s progress with increasingly more complex patterns as learning continues (Gordon, 2003). Gordon (1989) also stated that his music learning theory is premised on a number of assumptions regarding the nature of musical learning, the first being that musical thinking and learning depend on the ability to ‘audiate,’ or ‘image’, tonal and rhythmic patterns internally (p. 9). In Cutietta’s presentation on various learning theories as the roots of music instruction at the Ohio Music Education Association Research Forum, Gordon music learning theory was considered to be a unique idea, and Cutietta quoted Gordon’s assertion that ‘learning music is like learning to speak a language; humans depend on the recognition of and experience with developmentally appropriate patterns – musical and linguistic’ (as cited in Abril, 2002, p. 105). As Woodford (1996) further explained:

> The more that one can hear, hold and manipulate (compare and contrast familiar and unfamiliar musical patterns and relations) musical imagery in the mind the more one will be able to understand and appreciate music to the extent that one is capable. Just as a linguistic understanding is predicated upon possession of vocabulary as well as a comprehension of syntax, musical understanding requires that one possess and be capable of mentally wielding an extended 'vocabulary' of discrete (some would argue atomistic) tonal and rhythmic patterns. More than anything else, one must also be capable of comprehending how those patterns fit together sequentially to make musical sense (i.e. musical syntax or meaning). (p. 83)

The Musikgarten philosophy promotes the building of auditory skills rather than the conventional visual approach. It is essential to understand the sequential teaching and learning process in order to eventually teach chords, musical forms, composing, and improvising. Chords and musical forms were not mentioned in the other educational methods.

Drawing on my personal experience as a musician for more than 30 years, developing listening skills first through the auditory approach is more sensible. In my early years of musical education, I was taught pitch, rhythm, dynamics, form, and timbre. I was introduced to the notes by their letter names (C, D, E, F, G, A, B, C), and I was not taught the sound of the notes until I attended music school 20 years later and received aural training classes. My technical skills were developed, but I had trouble relating the sounds to the letter names. Reflecting on this, it was a difficult transition.

In an interview with Gordon in 1998, Pinzino described Gordon as one of the great masters in the field of music education. Gordon responded by saying he was delightfully shocked that his contribution was regularly placed and discussed alongside the legendary greats in music education: Orff, Kodály, Dalcroze, and Suzuki. In his eulogy for Gordon,

Fehr (2015) from NAfME described him as a world-renowned researcher, teacher, author, editor, and lecturer. Gordon has greatly contributed to the study of music aptitudes, audiation, learning music theory, tonal and rhythm patterns, and music development in infants and very young children. He earned a Ph.D. from the University of Iowa in 1958 before becoming a professor at the University of South Carolina and was committed to research on the psychology of music. He earned bachelor's and master's degrees in string bass performance from the Eastman School of Music. Heyge also attended the Eastman School of Music, and when they crossed paths, Heyge was drawn to the Gordon language method. Gordon worked at multiple universities, including Temple University in Philadelphia, the State University of New York at Buffalo, and the University of Iowa. On a side note, both Heyge and Gordon had a passion for reaching out to grassroots communities.

In the interview transcription with Pinzino (1998), Gordon explained that he possessed research skills, musicianship, and knowledge of psychology, measurements, and statistics, in addition to motivation and persistence (p. 1). His skill set is unlike any other early childhood music educator previously discussed. He took ideas from the great visionaries such as Carl Seashore, Orff, Kodály, John Curwin, Lowell Mason, and even Guido from the eleventh century and moved the field forward.

His life goal was to reform both music education and teacher music education, as he believed their structure was fundamentally flawed. He has an analogy about how 'one needs to get the body to send information to the brain so the fingers know what to do'. In Gordon's words, 'if you can't move, you're not going to have rhythm. And, if you don't have rhythm, you don't have anything, because musical expression is essentially rhythm.' According to Pinzino's transcription notes (1998), Gordon's other vision is 'to get adults to understand that children should be honored, that we should understand the way they learn, and that we should adapt our teaching to child's needs rather than to our own or the parents'.

Linkins (2015) has revealed that, in the late 1980s, Heyge was introduced to Gordon language method through Joyce Jordan-DeCarbo, who teaches early childhood music in Miami (p. 5). Jordan-DeCarbo and Mary Louise Wilson (co-authors of the Musikgarten keyboard books, levels one through three) taught at the university at the time. In an interview with Wilson, Linkins (2015) was told that Jordan-DeCarbo, who had studied with Gordon, introduced Heyge to Gordon's musical language (p. 52). The tonal and rhythm patterns serve as building blocks of music literacy, similar to how patterns of letters are building blocks of language literacy; this was intriguing to Heyge. Musikgarten was founded in 1994, and Heyge and Silick wove Gordon's work into the entire curriculum; this differentiates Musikgarten from its predecessor, Kindermusik, as there is music literacy embedded. Linkins's (2015) discussion of the relationship between the Gordon language method's levels and the Musikgarten curriculum can be seen in Figure 1.1 below.

Figure 1.1

Gordon's Levels in the Musikgarten Curriculum

Gordon's Levels in the Musikgarten Curriculum

Gordon's *Music Learning Theory* Level	*Musikgarten* Curriculum
Aural: Being surrounded by music; feeling rhythm through rocking and movement while held; sensory exploration of instruments.	*Family Music for Babies*
Aural/Oral: Continuing as above, but now able to respond themselves; begin own movement to rhythms; begin to echo patterns.	*Family Music for Toddlers/ God's Children Sing*
Verbal Association/Partial Synthesis: Child able to sing with pitch and rhythm; has impulse control and awareness; purposefully moves to music; can distinguish sounds; transfers movement ideas to instruments.	*Cycle of Seasons/ God's Children Sing*
Verbal Association/Partial Synthesis/ Symbolic Association: Child sings more tunefully; explores Laban elements of weight, time, space, flow; more advanced discrimination of sounds in solo and ensemble; able to maintain ostinati (steady instrumental pulse); able to recognize familiar patterns in songs and notation.	*Music Makers: At Home*
Partial Synthesis/Symbolic Association/ Association/Composite Synthesis: Child has expanded range and repertoire; can explore movement and dance; instrument ensembles possible; now can participate in ensemble with two or more ostinati; can visually recognize familiar patterns in written songs and can audiate (hear sound patterns in their head).	*Music Makers: Around the World*
Symbolic Association/Composite Synthesis/ Generalization/Composition-Improvisation/ Theoretical Understanding: Sings to internalize material to be played on keyboard; comprehends meter; higher level dance and ensemble skills; transposes known songs to several keys; builds a repertoire of visually and aurally familiar patterns; applies knowledge for improvisation.	*Musik Makers: At the Keyboard*

Adapted from *Development of Musical Activities through Musikgarten*, ©Music Matters, Greensboro, NC. Used by permission.

Dalby (2007) found that, in addition to the core concepts of audiation and sequence, there are other central principles that were found to be key in teaching Gordon language method in Musikgarten. I often see how teacher trainees or beginning teachers introduce single notes rather than patterns (i.e., combinations of notes) at the start, which defeats the process of audiation and sequence. Gordon described the process as being similar to teaching language. In my interpretation of teaching language and Gordon's music learning theory, we first teach students by singing the entire alphabet; afterwards, we synthesize and teach individual letters of the alphabet and then refine and visualize what they hear and see. The final process is to sing the alphabet to consolidate the entire system. Table 1.3 shows a list of guidelines for the Gordon language method, provided by Dalby (2007, p. 7).

Table 1.3

Analogy of Gordon Language Method (Dalby, 2007)

1. Focus on patterns. Tonal and rhythm patterns, not single notes, form the basic units of meaning in music. They are roughly analogous to words in a language. Learning sequence activities helps students to lend musical meaning to the individual pitches and durations that combine to form tonal and rhythm patterns.
2. Contrast. We understand what something is by comparing it to what it is not. For example, to learn to audiate major tonality, one must have experience with other tonalities, such as minor, Dorian, and Mixolydian. Music learning theory methods help children learn to discriminate among diverse tonal patterns, rhythm patterns, tonalities, meters, and tonal functions. This discrimination learning develops in students the foundational tonal and rhythm vocabulary necessary to generalize, improvise, and create in inference learning.
3. Context. Just as the meaning of a word is affected by the sentence in which it resides, so is context critical to the audiation of musical elements. It is important during both classroom activities and learning sequence activities for establishing tonal and rhythm context. For example, during tonal pattern instruction, the teacher repeatedly establishes tonality, perhaps by playing tonic-dominant-tonic on the piano. Students are guided to audiate tonal patterns in reference to a tonality, resting tone, and tonal function (chord). In rhythm instruction, meter is continually reinforced, and students are encouraged to move rhythmically while audiating rhythm patterns.
4. Rhythmic movement. Rhythm is not processed intellectually; it must be felt in the body through movement. Music learning theory methods are designed to help students develop an inner awareness of meter, macrobeats, microbeats, and melodic rhythm (see rhythm content) to perform with accurate rhythm, steady tempo, and rhythmic 'flow'.

From my perspective, many other early childhood music curricula adapt Orff, Kodály, Dalcroze, and Montessori approaches, but it is the Gordon language method, in combination with folksongs selected within children's most appropriate singing range, as well as the teaching approach of spiral learning, that allows the curriculum to flourish. With the Gordon music learning theory, the curriculum is executed with the auditory approach, and the foundation of musical elements is unpacked and taught at a very young age. In my teaching experience with Musikgarten, children younger than age two begin to internalize and echo rhythm patterns, and some can even sing tonal patterns purposefully. As Gordon (1990) noted:

> Music is unique to humans. Like the other arts, music is as basic as language to human development and existence. Through music a child gains insights into herself, into others, and into life itself. Perhaps most important, she is better able to develop and sustain her imagination. Without music, life would be bleak. Because a day does not pass without a child's hearing or participating in some music, it is to a child's advantage to understand music as thoroughly as possible. As a result, as she becomes older she will learn to appreciate, to listen to, and to partake in music that she herself believes to be good. Because of such cultural awareness, her life will have more meaning. (pp. 2–3)

Allowing time for young children to listen, observe, and absorb in a comfortable, safe, and familiar environment is key; teacher trainers must impart this to teacher trainees and teach them how to ease parents' anxiety when young children do not demonstrate what they learn. Young children have their own agendas for when to proceed and take the next step. Teacher trainers can model a comfortable, safe, and familiar environment when demo teaching young children in the workshop, and teacher trainees can relate to how it feels and what it is like to be in an environment with young children and parents.

In the preceding sections, the five pillars of the curriculum used in the Musikgarten teacher training programme were investigated. Since folksongs have an essential role in bridging cultures and generations, the function of folksong will now be discussed as part of the origins of Musikgarten. This will tie into intercultural competency in Musikgarten teacher training workshops later in this research.

1.2.1.6. Folksong. Trehub, Becker, and Morley (2015) have discussed cross-cultural perspectives on music and musicality and explained how 'musical behaviors are universal across human populations and, at the same time, highly diverse in their structures, roles and cultural interpretations' (p. 1). This statement resonated with me immensely, especially during the process of data collecting. All the teachers in the countries I visited possessed diverse educational and cultural backgrounds and parenting beliefs, and yet these educators share the same purpose. Their educational goal in the classroom is to instil a love of music, nurture children's musical aptitude, and develop a relationship between making music and building foundational knowledge and skills. The cultural differences are added challenges, but folksongs help to relate and bridge people from different cultures.

Out of respect for the cultural context and origins of music, folksong is performed, personally interpreted, and sung to children by parents, grandparents, or elders in a group; in my view, this connects the family with the community. The International Folk Music Council, which was formed in London in 1947, defines folksong as follows:

> The product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are 1. Continuity which links the present with the past; 2. Variation which springs from the creative impulse of the individual or group; and 3. Selection by the community, which determines the form of or forms in which the music survives… it has subsequently been absorbed into the unwritten living tradition of a community. (as cited in Mitchell, 2019, p. 10)

In my field notes, during an informal conversation in Weimar, Heyge said that 'folksong was chosen to be the main genre in Musikgarten not by chance'. In my view, using folksongs as the major repertoire gives teachers ownership in evolving with the community. Folksongs come with background stories and traditions, and both teachers and young children can paint a picture in their heads by relating the music and stories. Stories set the backdrop, and these songs become relatable as teachers promote the young children and families to move and enjoy new cultures and musical styles. The teachers (who presumably have deep musical understanding and strong observational skills) allow each group of children and parents to take the lead, and the teachers follow that lead and allow different forms to occur. Songs that excite and connect with the group can be improvised to teach different essential musical elements. Maliangkay (2017) explained that the term 'folksong' 'considers communities as having a distinct culture that somehow naturally retains its connection with the past, and it prioritizes authenticity and the re-creation of music by the group. It is often sung to support a specific activity on a particular social and sometimes seasonal occasion' (p. 52).

The Musikgarten curriculum primarily uses folksongs from around the world to connect people and cultures. Heyge explained that she could never interpret an African folksong as authentically as a native African musician, yet through teaching and learning, all stakeholders—teachers, parents, and young children—gain perspective and experience in other cultures by imitating the tradition, the style of singing, the structure of the dance, and the meaning behind it. In my view, by allowing teachers, parents, and children to be exposed to different cultures, languages, and traditions, Musikgarten creates a platform to celebrate cultures and instil respect for unfamiliar sounds, traditions, beliefs, and practices. By learning to sing, dance, and tell stories/histories/traditions from another culture, teachers are rigorously engaged in learning new cultures. This could help in gaining new perspective and

knowledge in order to be open-minded and accepting. Folksong is one of the backbones in Musikgarten philosophies and plays an important role in relation to intercultural competency.

1.2.1.7. Principles. Heyge's pedagogical philosophy was thoroughly documented by Linkins (2015), who also discussed Musikgarten's core principles and Heyge's previous work, Kindermusik (p. 47). In the Musikgarten teaching guides, the principles behind the authors' hopes are clearly articulated; Table 1.4 provides a summary of Musikgarten principles from the 'Family Music for Toddlers' teaching guide (pp. 5–12). These principles also appear in Musikgarten guides for other lower levels.

Table 1.4

Musikgarten Principles

1. All children are musical.
2. Music meets the needs of children.
3. Music makes a difference
4. Music-making belongs in the family
5. 'Follow the child' (quoted from Montessori's approach)
6. The Nature of the Young Child: - The senses are the child's window to the world. - Children need to move. Children learn through movement. - Listening is the most important sensory channel for learning. - Shaping language is the child's great work. - Children have a natural tendency for order. - Independence and initiative are the quintessence of learning. - 'Let's do it again!' – Repetition is essential in learning. - The child's environment and the role of adults (learning partners) - Keep the sense of wonder alive

Table 1.5 details the comprehensive musicianship taught in the Musikgarten keyboard programme—the highest level suggested for children ages six to nine. At this point, the programme becomes sequential and music literacy, musical forms, transposition, composition, and improvisation are taught.

Table 1.5

Musikgarten Music Literacy Principles

1. Introduce musical concepts through carefully sequenced pathways. - Creating the motivation and context for conceptual learning - Isolating each step to the degree of difficulty attainable to young children
2. Use developmentally-appropriate methods and materials. - Holistic Development is child-appropriate - Move-Listen-Sing - Process: Experience-Label/Extend-Write/Read-Generalize - A clear, consistent pedagogy
3. Teach within the delightful framework of making music with peers. - Singing with a group is relaxed and fun. Singing alone can cause anxiety since so much attention is fixed on accuracy. - Beat and rhythm are best experienced as part of a group. - Dancing and drumming create a joyful dynamic within a group. Here, the group synergy produces a mutually-enhancing experience whose whole surpasses the sum of its individual parts. - Motivation through peer interaction is most effective. Prompting from an adult clearly takes second place, and self-motivation will come later with maturity. - Through deep learning occurs as a result of the group's multi-track approach to singing, moving, listening and discussing.

These principles help Musikgarten teachers to create a safe learning environment to make music together with parents/caregivers and young children. Musikgarten encourages parents/caregivers and young children to continue making music in their own homes outside of the classroom. The goal is to bring music home and encourage children to make music in their own way with family members. Family members serve as learning partners, helping young children feel at ease and avoid anxiety during the learning process. The adults also learn how to enjoy using music as a tool to move, play, and dance. Each of the above principles is discussed in depth in the teaching guide in order to help teachers understand children's needs and how to teach and learn according to children's developmental level. Essentially, these guiding principles are the most important ingredients to have a successful Musikgarten class. In my interpretation, the children's well-being is of prime importance, and understanding how to facilitate their emotions and be in the state of mind to have fun is when learning happens.

1.2.1.8. Structure. Zadnik and Habe (2017) discussed in depth the importance of structured musical education during early years and how 'continuous structured musical activities would lead to enhanced social interaction' and the child's holistic musical development (p. 6). The Musikgarten music and movement structure begins with the first in the series, 'Family Music with Babies', which consists of two sets of teaching guides and recordings. This is used for children from birth to 18 months. Another supplementary programme that is commonly used for this age group is called 'My Musical World'. The next level, 'Family Music with Toddlers', is for children from 16 months to three and a half years. The ages for the first and second level overlap, and teachers and parents are to determine which level best suits the child's developmental stage. The 'Family Music with Toddlers' level consists of four programmes accompanied by teaching guides and recordings: 'Sing with Me', 'Dance with Me', 'Play with Me', and 'Clap with Me'.

Each teaching guide provides 15 weeks of suggested lesson plans, while each 'Music Makers: At the Keyboard' teaching guide provides over 60 weeks of lesson plans altogether. Below is an overview of the Musikgarten structure (Table 1.6). Musikgarten teachers are to offer classes according to the levels, but they do not necessarily offer all programmes listed. The additional programmes are available to strengthen singing, listening, and rhythmic skills. A preschool programme entitled 'Music Keys' is written specifically for preschool or kindergarten children.

Table 1.6

Musikgarten Programme Overview

Name	Age	Programme
Family Music with Babies	Birth to 18 months	1. Family Music with Babies 1 2. Family Music with Babies 2 3. My Musical World
Family Music with Toddlers	16 months to 3 1/2 years	1. Sing with Me 2. Dance with Me 3. Play with Me 4. Clap with Me
The Cycle of Seasons	3 to 5 years	1. Fall 2. Winter 3. Spring 4. Summer
Music Makers: At Home in the World and Around the World	4 to 6 years	1. British Isles 2. American Indians 3. Germany 4. African American
Music Makers: At the Keyboard	5 to 9 years	1. Music Makers: Keyboard 1 2. Music Makers: Keyboard 2 3. Music Makers: Keyboard 3
(Additional programmes) 1. Drumming and Dancing 2. God's Children Sing 3. My Neighbourhood Community 4. Nature's Music 5. Nature Trail	 1. Not specified 2. Birth to kindergarten 3. From age 4 4. Birth to kindergarten 5. Birth to kindergarten	 N/A

6. Nimble & Quick 7. Seashore 8. Twist & Turn	6. Birth to kindergarten 7. From age 4 8. Birth to kindergarten	
Music Keys	Preschool to kindergarten	

1.2.1.9. Business Models.

1.2.1.9.1. Musikgarten US. The president of Musikgarten USA, Jeff Spickard, operates the organization. Residing in Weimar, Heyge continues to work closely with Spickard. The US master teacher trainers are hand-picked and previously worked closely with Heyge. The Musikgarten training workshops are held throughout the year in different states. The prerequisite for participants is to be tuneful. For beginners, the choices are to sign up for one of the fundamental courses—'Family Music with Babies' (birth to 18 months) or 'Family Music with Toddlers' (16 months to three and a half years old)—or both fundamental courses together with 'Cycle of Seasons' (three to five years old). The participants pay the teacher training and license fees, and the teacher training workshop includes rigorous curriculum training, business and marketing training and support, and education of parents.

Participants' music education background is diverse. In this research, the master teacher trainers, such as Dr. Wilson and Dr. Linkins, teach in higher education institutions with accomplished musical educational merit, and they incorporate Musikgarten teaching method into their teaching practices at their universities. After completing the training, teacher trainees offer Musikgarten classes at local churches, community centres, learning centres, or in their basement as a feeder programme in order to build a music foundation before young children are mature enough to take private instrumental lessons. The goal is to build clienteles (music students) in the community, locking in young families as one of the best forms of advertisement in a local community. Licensed teachers pay an annual fee, and

an institution license authorizes the institution to market and advertise with the Musikgarten logo. Musikgarten teachers handle the purchase of learning materials from Musikgarten USA for families who enrol in Musikgarten classes. This is the monetary relationship between Musikgarten USA and Musikgarten teachers. Licensed Musikgarten teachers attend annual Musikgarten conferences and higher-level courses, and some re-attend the same courses for half the training fee to audit and review their learning. The organization offers to advertise 'Musikgarten teacher locator' and 'Musikgarten licensed institutions' on their website in order to support teachers. All master teacher trainers in the US possess degrees in music and/or music education in higher education. Table 1.7 below shows the Musikgarten hierarchy chart.

Table 1.7

The Current Musikgarten Hierarchy Chart

1.2.1.9.2. Musikgarten PRC and Taiwan (Pied Piper International). Piper Tseng approached Heyge about learning Musikgarten philosophy and incorporating Chinese songs into a Chinese version of Musikgarten. They co-wrote the Chinese Musikgarten curriculum.

Musikgarten in Taiwan and the PRC uses Mandarin or Cantonese Chinese. The Chinese version incorporates Chinese songs as well as written workbooks, which caters to local needs. There is no monetary relationship, as learning materials are translated into Chinese and produced locally. Pied Piper International runs local teacher training workshops similar to the format of Musikgarten USA in terms of the monetary relationship between the organization and the teacher trainees. Tseng mentors and trains teacher trainers locally, offers teacher training workshops, and communicates with the local teacher trainers such as Au from the PRC and Macao. The teacher training is open admission. Musikgarten Taiwan and PRC hire a US master teacher trainer annually to mentor teachers and teacher trainees. Pied Piper International pays to hire US master teacher trainers to host the master teacher training workshop. A local translator attends and translates word-for-word for the teacher trainees. Teacher trainees in these countries incorporate Musikgarten into their kindergarten classes, with some offering Musikgarten classes in learning centres.

During my interview with Heyge in Weimar, Germany, she presented me with videos of workshops that she was invited to conduct in the PRC two decades ago, when there were roughly 100 teacher trainees in a single workshop. In the words of Heyge and Wilson, this is the norm for teacher training workshops conducted by US master teacher trainers in China. The background of teacher trainees is different from that seen in Taiwan, the HKSAR, and Malaysia. Those who attended teacher training workshops in Shenzhen and Beijing were primarily paid kindergarten or lower primary teachers, and their schools signed them up to receive professional development. Apparently, kindergartens and primary schools are keen on educating non-music specialist classroom teachers to run music activities. During this workshop, she rote taught singing for a prolonged period of time; that took up the majority of the time of the workshop. My assumption is that it is important for teacher trainees to hear how the songs are being interpreted and delivered, as well as learn the style of the songs and

pick up the pronunciation and accents from native English speakers. This is distinctively different from any other Musikgarten teacher training workshops.

1.2.1.9.3. Musikgarten Malaysia (Musikgarten Asia). Musikgarten Asia runs teacher training workshops locally. To enrol in the fundamental courses, participants need to provide proof of a music background. Open examinations held by the Associated Board of the Royal Schools of Music (ABRSM) London are listed as a prerequisite, as is a good command of spoken English and an audition. Teacher training workshops are taken sequentially. Table 1.8 below shows the order of the workshops that need to be taken.

Table 1.8

Sequence of Teacher Training Workshops in Malaysia

Module (workshop)	Prerequisite
Family Music for Toddlers	ABRSM Grade 5 (Practical & Theory) or equivalent
Family Music for Babies	Completed Family Music for Toddlers
Cycle of Seasons	ABRSM Grade 7 (Practical & Theory) or equivalent
Keyboard level 1	ABRSM Grade 8 (Practical & Theory) or equivalent
Keyboard level 2 and 3	Completed Keyboard level 1

Most teacher trainees offer Musikgarten classes to young children in order to build their foundation, with the hope that children will take private instrumental lessons as they mature. There is no obligation to purchase a certain number of learning packages at Musikgarten USA. For a fee, registered Musikgarten teachers in Malaysia obtain learning packages from Musikgarten Asia. Unlike Taiwan and the PRC, learning packages are ordered from Musikgarten USA via Musikgarten Asia. The organization lists ‘Musikgarten teacher locator’ and ‘Musikgarten licensed institutions’ on their official website. Jenny Ong mentors and trains local teacher trainers. She offers more than just periodic communication;

teacher training workshops are under her watch and assessed and mentored along the way to assure their quality is maintained. Ong is still actively involved in teacher training workshops.

1.2.1.9.4 Musikgarten HKSAR. Aside from the prerequisites and auditions, as with Musikgarten in Malaysia, the monetary relationship between Musikgarten in the HKSAR and Musikgarten USA is the same as that between Musikgarten in Malaysia and Musikgarten USA. There is no obligation to purchase a certain number of learning packages from Musikgarten USA. The prerequisite is to be tuneful; hence, aural and oral training are implemented in teacher training workshops. Teacher trainees are to be mentored, and feedback is given daily. Co-teaching and practice teaching are implemented in the teacher training workshop. This approach was discussed with Heyge before implementation. Teacher training intensive workshops are held over 10 weeks, as learning needs to be divided up in order for students to make links between knowledge, skills, practice, and history and incorporate them into his or her *dao* (way). *Dao* means to 'be firmly commited to love learning', and one must learn in order to reach *dao* (Confucius, *Analects* 19.7). *Dao* will be discussed in more detail in chapter three.

1.2.1.10. Developments. The Musikgarten curriculum is currently taught in 21 countries worldwide. At present, Musikgarten teacher training workshops are also being held in those countries. In 2020, the London Early Years Music Network (LEYMN) offered the Early Years Apprentice Programme and an introduction to approaches in early childhood music written by Hutchinson (2015); the programme was first started in 2010 (p. 11). The giants in early childhood music teaching approaches such as Orff, Kodály, Dalcroze, and Suzuki have a much longer history; the value of their work has been proven and recognized, as well as having been widely used around the globe for over a century. These prominent early childhood music curricula were discussed in depth earlier in this chapter. Pathak (2015)

has discussed the high quality approaches to musical training that have benefited children in recent years, with Musikgarten regarded as one of the best of those approaches. Despite the short history of Musikgarten in comparison to the giants, it still has a track record of success, as it is currently used on four continents and in over 20 countries. In the United States, Butler University provides a list of models for early childhood music education, and Musikgarten is included as one of the most commonly used. In Baylor University's and Eastern Mennonite University's preparatory music education, the Musikgarten approach is used as an early years feeder programme to instrumental programmes. Over time, Musikgarten has been more frequently utilized and recognized by educators around the world.

Musikgarten was not originally designed to be taught as a cross-cultural curriculum. Heyge explained that it was not her initial intention to expand Musikgarten worldwide, saying that 'the opportunity fell into my lap and it looked reasonable, then it was okay; it was really how Allen O [from Korea] came to me, Piper [from the PRC and Taiwan] came to me' (LH101.49–50). During one of the music conferences in Malaysia in 1986, she was already a world traveller, which caused Ong and Heyge to cross paths.

Online Musikgarten teacher training is becoming more common. By 2017, webinar Musikgarten teacher training workshops were being held more regularly. The president of Musikgarten, Jeff Spickard, connected me to a US-based Musikgarten webinar training workshop for observation. Field notes were used for self-reflection in comparing the online version with in-person US Musikgarten teacher training workshops. The interactions and dynamics in addition to the technology system are at their beginning stages. While teaching properties of cultural identity at the University of Jyvaskyla, Luoma (2005) quoted a statement by Manuel Castells, underlining the fact that 'today our world and our lives, as well as our identities, are strongly being reshaped by globalization and an information technology

revolution. People are influenced by pervasive, interconnected and diversified media systems' (p. 1).

In 2020, the pandemic sped up the growth of online teaching and learning, with learning strategies being shared rapidly through social media and video conferencing apps such as Zoom or Google Meet. Additional webinar Musikgarten teacher training workshops are being developed. This could be a new era of teacher education. A different type of rapport, learning strategies, teaching materials, lesson plans, and strategies are in the process of being redeveloped. However, the inability to make music as a group online due to latency and sound lag, which has taken away group interactions and the joy of making music together, must be addressed.

1.2.2. Curriculum

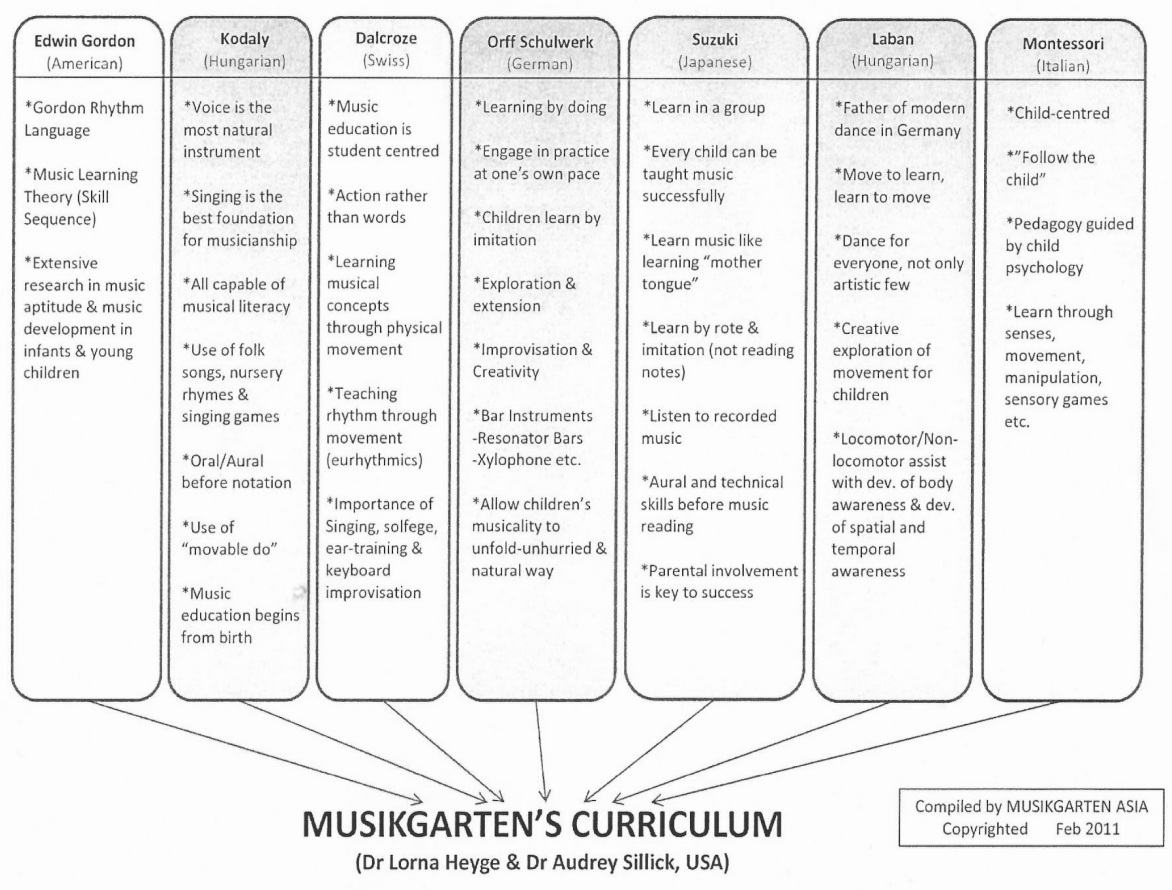
Replacing the visual learning approach, which was used in Kindermusik, Musikgarten necessitates an auditory approach, one that nurtures and enhances young musicians' listening skills. Visual stimulation and aids are commonly used in many existing early childhood music curricula, but from the point of view of a musician, developing acute listening skills and audiating all aspects of musical sounds helps to develop musicality and musicianship. According to Sommervelle (2015), audiation refers to the multistage cognitive process of organizing and predicting musical sounds, whether actual or imagined, and giving them meaning, often described as the musical equivalent of thinking in language (p. 4). Gordon language method teaches children to audiate and make sense out of both tonal (sounds) and rhythm patterns.

Having had the opportunity to participate in a teacher training workshop in Malaysia, I came across the chart below (Figure 1.2), developed by Ong; in it, the Suzuki method stands on equal ground as the above early childhood music pedagogies that contribute to the Musikgarten curriculum. However, this is the only place where Suzuki is mentioned. Heyge,

Linkins, and other instructors' teaching materials do not mention the Suzuki method as being an influence on Musikgarten philosophy. Leban was once briefly mentioned in one of the informal conversations with Heyge. Figure 1.2 shows the Musikgarten curriculum as compiled by Musikgarten Asia (Malaysia).

Figure 1.2

Musikgarten's Curriculum, Compiled by Musikgarten Asia (2011)



Based on Ong's overview, the Musikgarten curriculum is based on American, Hungarian, Swiss, German, Japanese, and Italian philosophies. From the interview with Heyge, my understanding is that Audrey Silick, Dee Joy Coulter, and Edwin Gordon further refined her philosophy and made a substantial impact by differentiating Musikgarten from the other early childhood music curricula. Audrey Silick is a Montessori teacher trainer in Toronto, Ontario. Dee Joy Coulter is a neuroscientist interested in neurological functions and

the brain's timetable for music and learning, frequently addressed by Heyge and the teacher trainers at the workshop. Edwin Gordon uses his ideas of sound before sight, the importance of tonal and rhythmic patterns as the building blocks of music, the concept that music learning parallels language learning, and his timetable for music learning. This method leads to proficiency in music literacy. According to Heyge's interview in 2016, Coulter was invited to conduct research on young children's learning of music in relationship to neuroscience. Musikgarten is supported by empirical evidence as to how music can be taught according to a children's timetable. Linkins (2015) explained Heyge's recognition that children learn through movement, play, and games (p. 63) and that the philosophy of teaching espoused by Heyge and fellow teacher trainers includes specific instructions that allow children to be guided by their own internal schedule of assimilation/accommodation rather than attempting to have all children learn at the same pace and process information in the same manner (p. 66). Coulter's (1995) neuroscience report documents that Musikgarten fosters creativity, offering neurological benefits such as falling in love with music, composing, improvising, and loving nature (p. 26).

On the surface, Musikgarten operates as a business, and there could be monetary factors that affect decisions and compromise educational values. However, it is a fact that this level of children (birth to three years old, or, for some countries, five years old) is not included in the government's education system around the world. Therefore, most of the existing early years music curricula are franchised music businesses. Musikgarten is based on recognized early childhood music curricula (with the addition of the Gordon language method), as well as a children's developmental level approach supported by neuroscience research. It is a reflective, theoretically based, but practical early childhood music curriculum.

Singing remains the most important instrument in early childhood music education. Musikgarten teachers use their voices to sing while teaching for all levels; however, children are not taught to sing songs, nor are vocal developments part of the curriculum. Children are to sing and echo back tonal and rhythmic patterns and use their listening and singing to make sense of music reading. Musikgarten teacher training workshops encourage teacher trainees to use their own voices and sing rather than solely playing audio recordings. In the curriculum, less than half of the songs are provided with audio recordings as references. Musikgarten teachers are to model literacy in reading music. Voice is the best instrument to connect with young children; thus, singing is made a norm in the classroom. At this young age, the parents/caregivers play an essential role in the classroom. If the adults sing back without hesitation, children will echo back naturally when ready. Parents/caregivers who allow children to listen and observe enable them to learn at their own pace and to build confidence.

1.3. Context: The PRC, the HKSAR, Taiwan, and Malaysia

The PRC, Taiwan, Malaysia, and the HKSAR were chosen deliberately, as I was able to operate both as an insider and outsider while conducting research. My ability to speak three languages (Mandarin, Cantonese, and English) is one of my research strengths, enabling me to witness how compassionate and emotional elements can be either lost in translation or lost due to cultural differences. Being interculturally competent helps one to look past differences. Seppala (2011) explained how a new language introduces 'new ways of thinking' (p. 55). The combination of diverse ethnic backgrounds and different levels of understanding of Western music education creates challenges and tensions. Proficiency in multiple languages helps me to understand the situations and the dynamics. Growing up in Vancouver and Victoria, B.C. and teaching at international schools in the HKSAR for nearly two decades helped me to develop the compassion to recognize the struggles or conflicts

between two cultures. In chapter six, I will discuss my approach to translation, in which I consider both what I hear as well as body language, gestures, and linguistic traits to interpret the conversation.

1.3.1. The People's Republic of China (PRC)

In this era, school music education in the PRC is believed to purify the heart, nourish the soul, inspire wisdom, and allow the power and function of emotion and intelligence to be developed among students (Guo, 2004; Zhu & Liao, 2003a, p. 7). According to Ho and Law (2004), the Chinese government uses music to articulate a sense of corporate identity surrounding traditional values and ideology while being responsive to the demands of the contemporary world (p. 1). Traditionally, Chinese music education takes a more skill-based approach. Singing and learning by rote play a large part in music. The influence of Confucianism has reached diverse societies populated by Han (Chinese) people, including the PRC, the HKSAR, and Taiwan, in addition to Chinese communities in Malaysia and Singapore (Huang & Chang, 2017, p. 3). Its influence has also reached non-Han regions, such as Korea, Vietnam, Japan, and Mongolia. Confucianism will be further discussed in chapter three.

The PRC is a country comprising 55 official minorities and contains nearly 110 million people (Jeong, 2015, p. 1). According to the Permanent Mission of the PRC to the United Nations Office at Geneva and Other International Organizations in Switzerland, all ethnic groups in China have the freedom and right to use and develop their own spoken and written languages. Hargreaves, North, and Yeh (2002) stated that, since the formation of the PRC in 1949, pupils from all nationalities have been required to master the official Chinese language, Putonghua (Mandarin) (p. 27). In the educational field, languages commonly used in the locality are also used in teaching.

1.3.2. The Hong Kong Special Administrative Region (HKSAR)

Since Hong Kong, a former British colony, returned to the PRC on 1 July 1997, the local language has remained Cantonese, while Mandarin is taught as a subject at local schools (Leung & Wong, 1996, p. 141). Hong Kong is now known as the Hong Kong Special Administrative Region (HKSAR) and will remain the HKSAR until 2047. Historically, Cantonese is the *lingua franca* in society, yet HKSAR students learn to construct the written form in Mandarin Chinese. According to Leung and Wong (1996), after the Second World War Mandarin became known as Guoyin or Guoyu in the HKSAR, and due to low enrolments and a lack of teachers, the subject was deleted from the curriculum in 1965 (p. 141). To improve students' proficiency, the HKSAR Education Department has launched various schemes since 1981 to promote learning in Mandarin. In addition, English has been one of the official languages, both prior to and after Hong Kong's return to the PRC. The HKSAR is one of the most cosmopolitan cities in the world. People in the HKSAR comprehend and can generally converse in Mandarin, although the younger generation speaks more fluently in comparison to the older generations.

1.3.3. Taiwan

Hubbs (2013) noted that the monolingual policy in Taiwan, with Mandarin as the primary official language, began in 1945, at the end of the Second World War. Japan lost its colony, and the Kuomintang nationalists from (at the time) China fled to Taiwan as a result of governmental revolutions and the establishment of the PRC (p. 76).

With these political changes, a new 'elite' group formed in Taiwan: mainland Mandarin speakers (Beaser, 2006; C. Chen, 2011; S. Chen, 2006; S. Huang, 2000). Mandarin was established as the new national language, or GuoYu. While the PRC referred to Mandarin as Putonghua, literally meaning 'common language', the Taiwanese referred to Mandarin as GuoYu. The relationship between Putonghua and GuoYu is similar to the

relationship between British English and North American English. There are different choices of words and the accent has evolved over time, but it is essentially the same language. There is another dialect in Taiwan, MinNanYu (Minan language), introduced by two groups from China starting in the 17th century: the Minnan and Hakka (Beaser, 2006, p. 77). It is currently the most spoken language on the island (Sandel, 2003) and is now called Taiwanese (and referred to as its own language). Recalling my personal experience in high school in Vancouver and at university in Victoria, B.C., my friends' parents all spoke Taiwanese with one another. Taiwanese people mostly speak both Taiwanese and Mandarin, and when I am included in their conversations, they speak in Mandarin. Unlike the relationship between Cantonese and Mandarin, I cannot use Mandarin and Cantonese to pick up or understand the Taiwanese language; it is a very different language. Growing up with a guardian, separated from my parents, I celebrated Chinese New Year with my Cantonese parents for two weeks a year and spent the rest of the year with my Canadian guardians. Having Taiwanese friends for decades and growing up without my parents, I spent all other Chinese festivals with my honorary Mandarin (Guoyu)- and Taiwanese-speaking families. While I understand better than I converse, I personally speak Mandarin with a mix of Taiwanese, English, and Cantonese accents.

1.3.4. Malaysia

Prior to conducting this research, my understanding of Malaysia was limited. Spending the week in Malaysia reminded me of my visit to Singapore many years prior; the two countries are both culturally rich and remind me of growing up in Vancouver, B.C. In Greater Vancouver, there are areas with British, East Indian, Italian, German, Hispanic, First Nations, Mainland Chinese, Hong Konger, Taiwanese, and French populations. To understand how Mandarin is being used as one of the languages in Malaysia, an investigation into the history of Malaysian education systems was necessary. Hashim (2009) wrote that in

1957, Malaysia's independence from the British led to educational reform (p. 36). The Education Ordinance of 1957 indicated that there were to be two types of schools: national schools (or standard schools), which use Bahasa as the language of instruction, and national-type (standard-type) schools, which use either Chinese or Tamil as the language of instruction.

Zahiid (2013) explained that the country promotes bilingualism and multilingualism through an education system that allows Chinese Malaysians and Indian Malaysians to preserve their native languages, Mandarin and Tamil, respectively. Multiple changes have been made since 1957, aimed at finding a balance. For approximately a decade, Malay-medium, Mandarin-Chinese-medium, and Tamil-medium schools served ethnic Malay, ethnic Chinese, and ethnic Indian students, respectively, in their particular geographic areas. English-medium Christian schools could be found exclusively in urban areas with mainly ethnic Chinese and some Indians and Eurasians. Malays, being Muslims, were rare in English-medium schools. The most commonly used languages in Malaysia are Malay (Bahasa), Mandarin, Tamil, and English. However, over the past decades, these languages have weighed differently in society and education.

In 1967, Bahasa (Malay) was declared the sole national language. Le Haa, Kho, and Ch'ng (2013) explained that Malaysia sought to build their national identity by promoting the national language, Malay (p. 59). In January 1970, English-medium schools were phased out in Malaysia, and by 1985, former English-medium (national-type) schools became Malay-medium (national) schools. Mandarin and Tamil, which are national-type schools, remained unchanged. In 2002, however, the low standard of English resulted in a lack of competitiveness in the workforce, leading to a high unemployment rate for ethnic Malay; therefore, the Minister of Education, Musa Mohamed, announced that a Malay-English mixed-medium education would be established beginning in January 2003.

On 8 July 2009, the government decided to end the policy of teaching mathematics and science in English in both primary and secondary schools, effective beginning in 2012 (Hashim, 2009, p. 1). The two subjects were to be taught in Bahasa (Malay) in national schools and in Tamil and Chinese in national-type (vernacular) schools. At the same time, English being taught as another language subject had economic significance.

To preserve native languages and promote a sense of unity, multiple educational reforms have been instituted since 1957, following the achievement of independence. Mandarin and Tamil national-type schools have remained unchanged, having used their native language as the medium of instruction for more than half a century. According to the 2015 demographic report from the Malaysian government, Malaysians consist of three main races: Malays, Chinese, and Indians. With a population greater than 30 million citizens in 2015, 61.8% were Malays, 21.4% were Chinese, and 6.4% were Indians, with minority groups comprising 0.9%. More than six million ethnic Chinese live in Malaysia, and according to How et al. (2015), who conducted a language research project pertaining to identity, 81.6% of Chinese school students and 74.58% of Tamil school students use Mandarin and Tamil at home (p. 124). According to my own observations inside and outside the workshop in Malaysia, teacher trainers, teacher trainees, and office staff were regularly switching between Mandarin and English.

The common language between these four countries is Mandarin, regardless of the accent and word choices (Putunghua or GuoYu). Though I serve as both an insider and an outsider in relation to the research subjects, this research is not intended to reveal ‘the inside scoop’; instead, it is aimed at helping to unveil what may be overlooked or misunderstood. The purpose of this chapter was to set up the scaffolding and backdrop for the reader. In the next chapter, the background of early childhood music education and diversity, as well as music teacher education and cultural diversity, will be examined.

Chapter Two: Background

In this chapter, early childhood (music) education and diversity will be looked at in order to set the backdrop as to how it plays a role in the educational field and the nature of the current practice. The second half of the chapter will be focused on music (teacher) education and cultural diversity.

2.1. Early Childhood (Music) Education and Diversity

Early childhood music education has gained increasing attention in the field of music education. Vannatta-Hall (2010) observed that music making permeates the life of a young child, from early infant-parent music listening and lullaby singing to the sol-mi chants used by preschoolers to engage with their playmates (p. 21). The early childhood profession is becoming increasingly aware of the importance of music education (Vannatta-Hall, 2010, p. 31). This applies to countries such as the PRC, Taiwan, Malaysia, and the HKSAR as well. A number of early childhood learning centres have been established in recent years, and enrolling young children in early childhood music classes is becoming a norm in the HKSAR. A study by Salzinger (1997) investigated early childhood music in a Musikgarten music school and a kindergarten, while Hansen (1999) looked at the speaking and singing voices of young children in a Musikgarten class. They reported that when the carers and educators disregard group activities for young children, their musical behaviours in exploring and experimenting are not being valued; the musical experience becomes negative, and musical aptitude is not nurtured. Large group music activities create a sense of community, wherein making music together is a joyful experience. Group music activities in early childhood should be embedded in preschool, kindergarten, and elementary years while catering to young children's music developmental level. Having young children take private music lessons may cause anxiety when performing individually, and a focus on technical skills too early will take away the joy of making music. Allowing time for young children to

listen, observe, and absorb within a comfortable, safe, and familiar musical activity structure is key.

2.1.1. Parents' Expectations and Early Childhood Developmental Level

In my teaching experience, early childhood music teachers often sing. However, parents and teachers can have conflicting expectations and cause confusion in young children. Children are not to be forcefully urged to sing back. Young children often do not echo back instantly, as they have to listen for enough time to process; in addition, they have their own agendas for when to proceed and take the next step to sing. Parents/caregivers often nudge their children when they do not sing back when other children in the class are singing. Both early childhood teachers and parents should recognize how learning music is similar to learning a language at this young age. Berger and Cooper (2003) discussed how teachers must be able to identify children's musical behaviour before adults begin to criticize or correct them. Early childhood teacher trainers must teach teacher trainees this particular approach to teaching music to young children.

When it comes to diversity in terms of classrooms in other countries, local teacher trainers make judgement calls regarding whether this student-centred approach will suit the local parenting beliefs and norms. This approach does not favour countries rooted in a teacher-centred approach. One of the Montessori principles is to 'follow the children'; it is important for teachers to facilitate this practice and make parents/caregivers aware of this expectation in class. Variations in a country's local practices and norms may require local teachers to adjust and adapt. This could be a sensitive issue, and early childhood music educators should keep open communication with parents; parent education sessions or a simple conversation may help to clear up mismatched expectations.

In my view, aside from possessing musical knowledge, early childhood teacher trainers should attain the soft skills needed to inspire teacher trainees to gain confidence in

teaching, establish their own teaching styles, and develop teacher presence. Jackson (2014) stated that one's disciplinary roots and the breadth of one's knowledge and experiences shape one's understanding of the field. In my interpretation, the disciplinary roots of early childhood music education include soft skills such as communicative skills and intercultural competency. Table 2.1 lists the attributes that I deemed necessary for diverse early childhood music educators.

Table 2.1

Inquiring into Intercultural Communication Skills

1. Intrinsic personal development in negotiating different cultural identities; which identity will emerge, and when?
2. Internationally open-minded
3. In-depth knowledge in music in relation to teaching and learning in various cultures
4. Critical thinking skills (i.e., what is more important at times: cultural aspects or pedagogical decisions?)
5. Creativity: seek ways to honour both (or multiple) cultures, be passionate about teaching and learning, and be open in using innovative teaching and tools
6. Problem-solving skills with respect to cultural sensitivity
7. Efficient communication skills in one or more languages to comprehend the different environments from a cultural perspective
8. Empathy, compassion, and cultural respect for peers, parents, and young children
9. Courage in approaching unfamiliar situations and making swift decisions regarding what is best for peers, parents, and young children
10. Responsibility and motivation in student learning and in one's own professional and personal cultural development
11. Interpersonal skills with personable and respectful cultural understanding during the mentoring process

When the five pillars of Musikgarten were discussed in the previous chapter, it was noted that folksongs were the main choice of repertoire for both Kodály and Orff. It is important to point out that folksongs have been used historically in early childhood music education. Aside from the early childhood music curricula mentioned in chapter one, other existing music curricula, such as 'Music Together' and many of the nursery rhymes currently used in pre-nursery schools and kindergartens, are based on folksongs. In my view, early

childhood educators must achieve a certain level of intercultural competency in order to connect with diverse groups of young children. Folksong repertoires, poems, and storytelling activities require teachers to adapt and interpret different cultures and musical styles. Intercultural competency should be an important area to teach in early childhood music teacher education. In the storytelling example, teacher trainees exhibit various levels of acceptance of and responses to unfamiliar knowledge and circumstances. Intercultural competency and communication have heretofore not been individually emphasized in early childhood music education. It is my hope that this research will bring awareness to the field of early childhood diverse education. In the next chapter, intercultural competence will be investigated in depth. In the next section, an element that is not commonly addressed in an early childhood classroom with diversity will be discussed.

2.1.2. Supporting One Another in Early Childhood Education with a Diverse Community

Adding to the intercultural competence concepts listed in Table 2.1, Burnouf (2004) introduced another element called 'perspective consciousness'. 'Perspective consciousness' refers to an awareness of and appreciation for other images of the world and the understanding that a person's worldview is neither universally shared nor necessarily right; in fact, it may be profoundly different from others' worldviews (p. 2). Everyone perceives and responds to unfamiliar culture in unique and unpredictable ways; therefore, the focus should not be on pinpointing a list of skills to develop but enabling all stakeholders in early childhood education to have the openness to receive, process, and support each other. The goal is to cultivate an inquisitive mind that seeks cultural knowledge within the teaching practice of early childhood teachers and early childhood music teachers. Teachers need to learn how to utilize folksongs and modify their strategies so that not only are the activities adaptable to young children and parents locally but new traditions and musical styles are also introduced.

2.1.3. What Can We Learn from Other Teacher Education Research on Diverse Classrooms? How is Intercultural Competence Being Addressed?

Burton, Westvall, and Karlsson (2013) took a closer look at participants who enrolled in an intercultural immersion-based teacher education course. One of the participants expressed that being in another country not as a tourist but living with a local student allowed them to explore, question, and be exposed to different cultures at a deeper level. However, the most interesting comment (from another participant) was how this experience made students think back and reflect. Musikgarten teacher trainees do not have the same opportunity to travel overseas, which means local Musikgarten teacher trainers bear the responsibility of unravelling unfamiliar cultures and finding a balance when integrating new cultural elements so the local teacher trainees can be intrigued culturally and not feel alienated. How can teacher trainers instil observations and peer reflection in early childhood education? It is essential to have culturally inquisitive minds—to question, explore, and reflect, to not just settle for receiving information or knowledge but utilize, process, and internalize all new unfamiliar information.

Another study by Joseph and Hartwig (2015) investigated promoting African music and enhancing intercultural understanding in teacher education by having the cultural bearer give a one-off workshop to teacher trainees. This investigation reminded me of the interview with Heyge in which she shared how she sees herself when singing and teaching an African song to little children. In her words, she will never be able to convey the same authenticity as a native African music teacher as she is simply not from that culture. Her goal, on the other hand, is to imitate and do her best in the way she understands and adapts the song and shares it in class. In my view, this is how the teacher shows their respect for different cultures and shares how music functions and is taught. Early childhood music educators should know their limitations and set this as the goal: to share their music and cultural understanding

respectfully. Abril (2006) warned that 'teachers should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and /or value in students' (p. 40). It is not merely a music curriculum that is being taught in the Musikgarten teacher training workshops; it is a journey of how to adapt and adopt different cultures expressed through music and movement. Teacher trainees should be exposed to a wider variety of folk music and test new ways of executing their teaching in order to communicate diverse cultural elements and musical styles. When teacher trainees gain confidence and understanding, they explore their own ways of executing and expressing new folk music activities. This is what Carson and Westvall (2016) defined as 'diversified normality' in music education: the new 'norm' becomes flexible and ever-changing, characterized by a spirit of musical exploration that values greater diversity (p. 48). It is a transformative journey of one's adaptability and acceptance of unfamiliar cultures.

While the African immersion teacher education course is a rewarding one and has been recognized as a cultural awakening experience, it is an isolated musical event. Carson and Westvall (2016) discussed musical diversity in music education and argued that 'isolated musical performances do not connect with the local; they are the beginning of the conversation, not the solution' (p. 39). Rather, developing intercultural competence is the solution, as it is sustainable. Early childhood educators can offer a fun, culturally rich, transformational musical journey.

2.2. Music (Teacher) Education and Cultural Diversity

2.2.1. Teacher Education: Set-up to Success

US Musikgarten teacher training workshops were originally set up by Heyge, and their structure is maintained by US teacher trainers to this day. The structure and content of Musikgarten teacher training workshops consist of child development, a brief history of early childhood education, musical knowledge, and suggested lesson plans and instructions for

activities. This set-up helps teachers to organize their knowledge, information, classrooms, and activities. According to Austin, Orcutt, and Rosoos (2001), 'teaching is a process of organizing the environment; teaching is a process of organizing knowledge, information, and activities', and 'teaching is a process of organizing people' (p. 18). Questions arise as to whether local teacher trainees in different countries have the proper environment to make sense of this new knowledge and these instructions. Each local Musikgarten teacher training workshop is organized differently to cater to the needs of local teacher trainees, with the goal of expanding their knowledge. It aims to open up teacher trainees to collaborate and be creative in delivering activities. West and Turner (2011) explained a theory called linguistic determinism, in which words from the environment help one to make sense of new knowledge and instructions (p. 5). Local teacher trainers do not have the same advantage as teacher trainers in the US or other English-speaking countries as they lack certain environmental elements when teaching non-local folksongs. Therefore, teacher education in other countries needs to be modified. Austin et al. (2001) stated that:

> teachers can capitalize upon the diversity within their classes by helping students make connections between their home experiences and school experiences (thus expanding each student's knowledge base), and by providing choices for how to pursue learning activities in ways that work best for them. As a music teacher trainer, following the teachers' strengths helps to expand on instructional skills, singing repertoire, and language skills, as well as helping them to develop their identity as teacher and establish their teaching style. (p. 18)

Intercultural music education courses can have a 'dramatic effect on the attitudes and beliefs of pre-service music teachers' (Emmanuel, 2003, p.9) through the development of 'intermusicality and intercultural understandings' (Hebert & Saether, 2014, p. 432). Learning how to teach in a diverse group and implementing intercultural music education courses in

university-level music teacher education are the next steps in preparing the next generation's early childhood music teachers. According to Kertz-Welzel (2018), global mindset, 'a concept originally developed in psychology and business studies, offers a transcultural and cosmopolitan approach to diversity, which can be useful for the formation of a unified and diverse global community' (p. 10). In implementing intercultural music education courses, early childhood music educators will experience this transformational journey together as a group. They will encounter challenges, personal reflection, hesitation, doubts, and unsettling feelings, both together and individually. This will allow them to develop compassion and empathy as well as understanding.

Philips, Cowen, Kazamias, and Unterhalter (2009) categorized the different stages of educational borrowing that distinguish educational transfer and explain what is done for political, social, or economic reasons. I focus exclusively on the educational perspective. Transferring other countries' educational philosophies is not a new practice, and transferring multiple countries' educational philosophies and methods in research and practice can lead to success; that formed the foundation of Heyge's decades of work. Musikgarten adopts five established early childhood philosophies (discussed in chapter one) as the main pillars that support learning. Teacher education needs to ensure that music teachers do not pick and choose only some philosophies when teaching. Michael Sadler (1861–1943) emphasized this as early as 1900:

> We cannot wander at pleasure among the educational systems of the world, like a child strolling through a garden, and pick off a flower from one bush and some leaves from another, and then expect that if we stick what we have gathered into the soil at home, we shall have a lively plant. (p. 1063)

Kertz-Welzel (2018) has stated that 'educational transfer can be successful only if the original strategy or policy is transformed' (p. 41). In Musikgarten teacher training workshops

outside of the United States, the new knowledge and culture is filtered by the local trainers' perspectives, perceptions, and understanding of the local culture and learning style, as well as by teacher trainees' backgrounds. This aligns with the four-stage 'Oxford Model' (Rappleye & Paulson, 2007), which is a theoretical framework that classifies the various levels of educational transfer. The framework begins with 'cross-national attraction', then moves on to 'decision', followed by 'implantation', and finally arrives at 'internalization or indigenization' (p. 257). This four-stage framework has helped me to process how Musikgarten local teacher trainers may work. Musikgarten local teacher trainers reach the point where they own their unique tailor-made teacher training workshops, which only fit their situation, needs, and cultures. This may explain why local teacher trainers in Asia do not join forces: their cultures are indeed quite different and hence their needs are unique. The international Musikgarten teacher training workshops have evolved to fit different schemas and focuses because Heyge encouraged such evolution in the first place. When it comes to educational transfer in teacher education, cultural and local factors play a main role. Strategies for dealing with educational transfer in the curriculum need to be addressed in teacher education, especially as culturally diverse classrooms are becoming more common.

Musikgarten's educational transfer will be discussed in more detail in chapter five. There were teacher trainees and children from Syria and Poland at the Musikgarten teacher training workshops in Weimar. Trines (2017) reported in World Education News and Reviews (WENR) that between 2015 and 2016, Germany adopted an 'open border' policy, taking in 890,000 refugees that year. Vertovec (2015) shared that in the 1990s, people from war-torn Yugoslavia fled to Germany, while in 2015, refugees came from a number of countries: Syria, Afghanistan, Pakistan, Eritrea, Somalia, Nigeria, and Sudan. Adler and Beyer (2017) noted that, according to the German Federal Statistical Office (Statistisches Bundesamt, Destatis), 18.6 million people in Germany had a migrant background as of 2016.

This is a global trend making it necessary for intercultural competency to be part of music teacher education.

Generally, teacher education includes a practicum; the goal is for teacher trainees to gain field experience. Normally, there is a certified teacher in the classroom to support and give feedback on how to improve one's teaching. The certified teacher usually acts as a mentor. Musikgarten teacher training prepares teacher trainees to teach the first few lessons, with details as to execution, including different ways of keeping children engaged and an introduction to classroom management skills, as well as the importance of communication with parents. Teacher training provides a scaffold for teacher trainees to consider what they teach in Musikgarten and why, on top of the essential knowledge and skills. If the teacher trainers in Musikgarten teacher training workshops (or those who serve as mentors in teacher education) not only help teacher trainees continue learning, questioning, and seeking ways to improve their teaching and learning, but also encourage them to reflect on their perspective as teachers with different cultural backgrounds and how to function flexibly and respectfully, it fosters lifelong learning. Burton, Westvall, and Karlsson (2013), drawing from Emmanuel (2003, 2005) and Mateiro and Westvall (2013), state that 'music teacher education must face the complex challenge of preparing pre-service teachers for a practice that is inclusive as well as content and contextually relevant' (p. 93). Music teacher education is intended to prepare teachers to be interculturally competent. Further, Burton, Westvall, and Karlsson (2013) variously draw upon the work of Allsup (2004), Burton (2011), Emmanuel (2003, 2005), Henry and Emmanuel (2010), and Marx and Moss (2011, p. 3) to underscore the need to 'function flexibly in music education by being culturally responsive to their students' needs' (p. 93).

Bradley (2006) discussed how culturally sensitive approaches themselves empower the importance of diversity in music education and globalizing music education. By

acknowledging other cultures, teacher education programs with different formats or focuses can still succeed. Teacher trainees should be empowered to take ownership of their cultural identity and adapt and adopt other cultures.

Kertz-Welzel (2018) concluded that 'acknowledging that we need intercultural knowledge and competencies can facilitate a creative and transformative international dialogue, supporting the further formation of an inclusive and diverse global community' (p. 111). And intercultural music educational courses can serve as an introduction to intercultural competency in music teacher education. In the transformational journey, it takes time to reach intercultural competence.

2.2.2. What It Means to Filter When Teaching in Diverse Contexts

If teacher education does not help teacher trainees to adjust at a moderate pace, they might be put off when dealing with diverse music or classrooms because they cannot relate and feel that it is impossible to grasp the teaching materials or make connections with diverse students. Teacher trainees will be less likely to be motivated and interested in learning. Teacher education should unfold new knowledge and culture according to their teacher trainees' adaptability; it is about how much and when to tactfully offer unfamiliar and potentially alienating information. Ongoing assessments on how teacher trainees receive information help in making decisions as to the next steps in terms of what new cultural elements to reveal, in addition to teaching practical classroom skills.

If teacher trainees adapt well to new cultures and information, they will be hooked on learning and more inclined to feel the success. Teacher trainees will then continue to inquire and seek answers in these new teaching methods and cultures. Kallio and Westerlund (2020) (drawing upon work from Westerland (2017), Westerlund, Partti, and Karlsen (2015), Saether, Westerlund, and Gaunt (2013), and Bradley (2006)) have stated that 'the discomforting sense of being outside of one's comfort zone is not a situation to be avoided in

music-teacher education, but an essential component of ethical intercultural teaching and learning' (p. 49). It is the discomfort that strips away teachers' confidence in teaching and learning about different methods and cultures. Teacher education becomes a transformative platform if local teacher trainers are interculturally competent and are able to filter and assess their teacher trainees. It is about hitting on the right amount of new knowledge and culture to be introduced progressively at the right teaching moments. Gesche, Makeham, Hellsten, and Reid (2009) noted that 'intercultural competence is developed as part of a stress-adaptation-growth process that requires the manoeuvring in and out of challenging situations that push individuals into a developmental upward spiral of increased adaptive capacity' (p. 245). Teacher trainees need to feel empowered to be able to instruct using this new method. If teacher trainees succeed in this intercultural transformative journey, they will stop searching for comfort from the old context—that is, they will stop trying to make sense by adhering to a familiar mindset.

Chapter Three: Theoretical Framework

There are two sections in this chapter: first, a discussion of intercultural competency, and second, a discussion of Confucianism. Together, they serve as the theoretical framework of this research.

3.1. Intercultural Competence

Poole and Russell (2015, p. 41), in explaining multiple global education frameworks (e.g., American Association of Colleges for Teacher Education (AACTE), 1989; Klassen, 1975; Merryfield, 1997; and Roberts, 2007), suggested two keys to globalizing teacher education curricula:

1. The integration of global content courses
2. Participation in co-curricular cross-cultural experiences

While the combination of educating on global content (such as intercultural music educational courses) and providing exposure to culturally rich activities may be a step in the right direction, researchers continuously attempt to define, measure, and clarify 'intercultural sensitivity' and how to become 'interculturally competent' (Deardorff, 2006; Moore-Jones, 2018). At the outset of this research, my definition of 'intercultural competence' in early childhood music education was the social capability of interacting respectfully with cultural awareness on a professional level, yet I have come to understand that effective communication with parents, students, peers, and all stakeholders is also of paramount importance. Most crucially, this teaching and learning platform must be provided for everyone to develop, grow, and eventually become interculturally competent.

Bhawuk and Brislin (1992) have stated: 'To be effective in another culture, people must be interested in other cultures, be sensitive enough to notice cultural differences, and then also be willing to modify their behaviour as an indication of respect for the people of their cultures' (as cited in Kruse, Didion, & Perzynski, 2014, p. 416). Intercultural

competence and understanding are central to improving relations across cultures (Bennett, 1993; Hammer & Bennett, 2002). In addition, intercultural competence is necessary for successful domestic intercultural relations pertaining to age, gender, ethnicity, and sexual orientation (Andrews et al., 2010). In teacher education, the person who teaches intercultural music education courses has an important role to positively instil interest in and show respect for all people and cultures. He or she is the role model for the teacher trainees. The trainer's communication and interactions primarily set the culture in the classroom and greatly influence the teacher trainee's future classroom culture.

Spitzberg and Changnon (2009) indicated that various elements of intercultural competence have been advocated for in scholarly works. There is no one-size-fits-all list of elements we could compile, as every individual's situation is unique, and everyone adapts and responds to their environment differently. Since it is situational, intercultural competency cannot be quantified. Nonetheless, I review different intercultural competence concepts below (Table 3.1) in order to gain a deeper understanding of the phenomenon.

Table 3.1

Chen and Starosta's (1996) Model of Intercultural Sensitivity (IS)

1. Intercultural Engagement: the degree of participation in intercultural communication
2. Respect for Cultural Differences: to realize, accept, and have respect for others' cultural diversities in communication
3. Interaction Confidence: how confidently the interlocutor performs during intercultural communication
4. Interaction Enjoyment: the level of delight interlocutors feel in the intercultural communication
5. Interaction Attentiveness: the ability to receive and respond to the messages properly during intercultural communication. The concurrent validity of this model of IS was

> evaluated against several valid instruments, and the results were satisfactory (Chen & Starosta, 2000, p. 2).

'The level of delight interlocutors feel' mentioned by Chen and Starosta (2000) can only be experienced with rich descriptions and may only be revealed by their dialogues and interactions. This cannot be assessed quantitatively; it is simply not measurable numerically. The process of immersing oneself in and experiencing different cultural contexts is part of the intercultural transformative journey. Becoming interculturally sensitive means developing the relevant knowledge, skills, and attitude toward becoming interculturally competent. Burton (2011) discussed the importance of understanding students' needs and learning how to design music materials that relate to diverse pre-K students' lived experiences. This should be one of the key elements of music teacher education programs. Richards, Brown, and Forde (2007), working on behalf of the National Centre for Culturally Responsive Educational Systems (NCCRESt), point out that 'by honestly examining their attidues and beliefs about themselves and others, teachers begin to discover why they are who they are, and can confront biases that have influenced their value systems' (as cited in Hanover, 2014, p. 14). In my view, in the process of educating the teacher trainees to be open-minded and accepting and nurturing them to become interculturally competent, teacher trainers can also use folksongs as a tool to immerse teacher trainees in new musical styles and cultures and help them experience the history of other cultures respectfully. Tsereteli (2015) explained that 'intercultural sensitivity is not an inherent trait but develops during interactions with other cultures' (p. 10). I concur with this statement: interactions and dialogues serve as evidence of how one evolves and responds with respect to developing intercultural competency.

Early childhood music education has been documented as beneficial to music learning later in children's life. The concerns of adapting, transitioning, and responding to another culture affect learning and teaching outcomes. This topic was discussed in the previous chapter; however, as these issues are interrelated with one's intercultural competency, I am returning to it here.

Spitzberg and Changnon (2009) explained that there are many different theories and models for conceptualizing intercultural competence. After looking into Chen and Starosta's Model of Intercultural Sensitivity (IS), I discovered dozens of other intercultural competency concepts. While each has its own wordings and terms, as they are all coming from slightly different angles, I particularly resonate with Hanada's (2019) summary, on which I will elaborate later in this chapter. That being said, Chen and Starosta's (1996) model helped me to start thinking, and Spitzberg and Changnon's (2009) summary revealed a different perspective on intercultural competency, beyond its definition. Generally, people are categorized by their nationality, race, ethnicity, tribe, religion, or region, but according to Spitzberg and Changnon (2009), categorization is based upon 'the appropriate and effective management of interaction between people who, to some degree or another, represent different or divergent affective, cognitive, and behavioural orientations to the world' (p. 7).

In other words, even within a single ethnicity or region, my audience's responses will differ, and an individual's self-perception may not match external judgements of them. While some may perceive themselves as interculturally competent, others may come to a different conclusion, as it depends on one's understanding of how the rest of the world works in other cultures. After examining many intercultural competency concepts and models, I have come to the realization that the attributes or factors of this competency will continuously be developed, as it is an ever-changing world. To provide an overview of what has been variously used to understand 'intercultural competence', I have compiled all the

intercultural competency concepts from Spitzberg and Changnon's (2009) inventory. Each model uses different terms and charts to demonstrate co-relations. Each of the 327 terms is individually illustrated and explained by Spitzberg and Changnon, but below is a table showing a summary (Table 3.2).

Table 3.2

Summary of Spitzberg and Changnon's (2009) Collection of Intercultural Competency Concepts

Intercultural Competence: Models and Attributes	**Attitudes**	**Knowledge**	**Skills**	**Mindfulness**	**Facework**	**Interaction**	**External**	**Internal**	**Critical Cultural Awareness**
Gullahorn and Gullahorn (1962), p. 23			☑		☑	☑	☑	☑	
Bennett (1986), p. 23	☑	☑	☑						☑
Gallois, Franklyn-Stokes, Giles, and Copland (1988), p. 26			☑			☑	☑	☑	
Kim (1988), p. 25				☑	☑	☑	☑	☑	
Berry, Kim, Power, Young, and Bujaki (1989), p. 27							☑	☑	☑
Imahori and Lanigan (1989) and Cupach (1984), p. 34	☑	☑	☑	☑		☑			☑
Fantini (1995), p. 16	☑	☑	☑	☑			☑	☑	
Byram (1997), p. 17	☑	☑	☑						☑
Hammer, Wiseman, Rasmussen, and Bruschke (1998), p. 32	☑	☑	☑	☑		☑		☑	
Howard-Hamilton et al. (1998), p. 11	☑	☑	☑						
Ting-Toomey and Kurogi (1998), p. 12	☑	☑	☑	☑	☑	☑			
Ting-Toomey (1999), p. 31	☑	☑	☑	☑		☑	☑	☑	☑
Griffith and Harvey (2000), p. 30		☑	☑		☑	☑			
Navas et al. (2005), p. 28	☑					☑	☑	☑	
King and Baxter Magolda (2005), p. 22	☑	☑	☑	☑		☑	☑	☑	
Hunter, White, Godbey (2006), p. 14	☑	☑	☑	☑		☑	☑		

Intercultural Competence: Models and Attributes	**Attitudes**	**Knowledge**	**Skills**	**Mindfulness**	**Facework**	**Interaction**	**External**	**Internal**	**Critical Cultural Awareness**
Deardorff Pyramid (2006), p. 13	☑	☑	COMPREHENSION + ☑				☑	☑	
Deardorff Process Model (2006), p. 33	☑	☑	☑	☑	☑	☑	☑	☑	
Rathje (2007), p. 20			☑						☑
Kupla (2008), p. 19	☑	☑	☑	☑		☑	☑		
Arasaratnam (2008), p. 29	☑			☑		☑		☑	☑

Each individual's interactions with others are like fingerprints. No one's experiences and interactions are the same as those of another person. Bowman (1998) maintained that each individual's experience of being in the world is 'situational, perspectival, and partial' (p. 262).

Hanada (2019) stated that despite the lack of an authoritative definition of intercultural competence, Bennett (2011), Deardorff (2009), Griffith et al. (2016), and Hammer (2015) all agreed on three major elements of intercultural competence. These include the *cognitive element*, which deals with cultural knowledge, cultural self-awareness, and interaction analysis (Bennett, 1993); the *affective element*, with which it is determined whether one truly has the qualities of being open-minded and can put that trait into action (i.e., the willingness to adjust to non-local circumstances); and thirdly, the *behavioural element*, which is the ability to adjust and adapt to various cultural contexts (p. 1020). In chapter five, the three elements from Hanada's summary and the International Development

Inventory (IDI)'s sample statement and rich description will be utilized to further elaborate on these elements.

3.1.1. Why is Intercultural Competence Important?

Pusch (2009) asked the question, 'Why is intercultural competence important?' and quoted Friedman (2005) in reply, who noted that the way to achieve success was by having 'the ability to absorb foreign ideas and the best practices from other places and meld them with indigenous traditions' (p. 72). This is beneficial for franchised early childhood music education businesses, but beyond the monetary reasons, it is important in order to connect the world, gain knowledge by 'educational transfer', and, most importantly, connect people around the world. The influence of globalization will be briefly discussed later in this research. Intercultural competence is no longer simply a skill set that corporations want employees to possess. It applies to many different industries and particularly in the educational field. Freidman (2005) has said, 'when tolerance is the norm, everyone flourishes – because tolerance breeds trust, and trust is the foundation of innovation and entrepreneurship' (p. 327). The combination of openness, a mindset of acceptance, and respectful attitudes will lead to tolerance. Pusch (2009) pointed out that IDI is not an infallible predictor of competence and concluded that 'one demonstrates an ability to navigate the interfaces between contrary worldviews, make sense of them, and lead with wisdom and compassion' (p. 77). That is another reason IDI and a quantitative research approach were not employed for this research.

Fantini and Tirmizi (2006) described intercultural competence as 'complicated abilities needed to perform *effectively* and *appropriately* when interacting with others who are linguistically and culturally different from oneself' (p. 12). This statement does not apply in my context as this complicated ability becomes even more complicated when I relate to both cultures linguistically and culturally. My hope is that this complex ability will enable

me to understand intercultural competency from another perspective. This research project has rich dialogues with underlying meanings, notes with descriptive personal reflection, and field notes. These constellations of descriptive interactions, decisions, and behaviours illuminate intercultural competency between cultures. In Pusch's (2009) review, no conclusive finding was discovered on how to identify traits of people who are interculturally competent; rather, the goal is simply to gain a 'new mind map' (p. 82). All the intercultural models helped me to generate a new mind map in my context for this research. Table 3.3 shows the IDI scales that will allow me to further elaborate on intercultural competence after identifying the three elements summarized by Hanada (2019).

Table 3.3.

IDI Scales and Descriptions (Hammer & Bennett, 2002)

Scale Title	**Worldview Definition**	**No. of Statement**	**Sample Statement**
Defence/Denial	Simplifies and/or polarizes cultural differences	13	'*It is best to form relationships with people of your own culture.'*
Reversal	Reverses 'us' and 'them' polarization, in which 'them' is superior	9	*'If only our culture was more like other cultures, the world would be a better place.'*
Minimization	Highlights cultural commonality and universal issues	9	*'People are the same; we have the same needs, interests and goals in life.'*
Acceptance/ Adaptation	Comprehends and accommodates complex cultural differences	14	*'I often act as a cultural bridge between people from different cultures.'*
Encapsulated Marginality	Incorporates a multicultural identity with confused cultural perspectives	5	*'I do not identify with any culture, but with what I have inside.'*

The sample statements above for ‘acceptance/adaption’ and ‘encapsulated marginality’—‘I often act as a cultural bridge between people from different cultures’ and ‘I do not identify with culture, but with what I have inside’—clarify and elaborate on the scale titles. Using the lens of intercultural competence mentioned by Ting-Toomey (1998), the ‘self-image’ is what one develops in a particular culture. One may think of oneself as accepting and open-minded, but one’s behaviour or mindset may indicate otherwise. Actions and dialogues speak loud and clear (p. 29).

In the next section, Confucianism will be discussed, as it is the second key component of this research’s theoretical framework. As mentioned in the introduction, the rooted influence of Confucianism has reached societies in the PRC, Taiwan, and the HKSAR, in addition to Chinese communities in Malaysia and Singapore (Huang & Chang, 2017, p. 3) and other East Asian countries—Korea, Vietnam, Japan, and Mongolia. The PRC, Taiwan, Malaysia, and the HKSAR are the chosen countries in this research as Confucian philosophy is the understanding of hidden connections. In some people’s eyes, there may be more obvious connections.

3.2. Confucianism

While the PRC, Taiwan, Malaysia, and the HKSAR are distinct in many aspects, they share a significant commonality: Confucianism. Confucianism has long been regarded as the cultural basis for social norms and political order in East Asian countries (He, 2010, p. 1). Some elements of Confucian culture, such as its emphasis on collectivism, the importance of family ethics, and a belief in thrift and hard work, appear to have considerable advantages when applied to social modernization (Huang & Chang, 2017; Kahn, 1979; Zhang, 2007). Family ethics and a belief in thrift and hard work will be further discussed later.

Below is a description that shows what music meant in ancient China. According to the *Yue Ji* (*Record of Music*), which is the earliest comprehensive treatise on Chinese music, written around 200–100 BC:

> music (*yue*) is seen to join the various strata of society and family together in harmonious relationship. Thus if ruler and minister, and those in higher and lower positions listen to it together in the ancestral temple, they will all join harmoniously in respect; if father and son, and older and younger brothers listen to it together in the chambers, then they will all join harmoniously in mutual closeness, etc. … This, too, was the prescription of the former kings in establishing Music (*yue*). (Cook, 1995, p. 68)

3.2.1. Confucian Philosophies Then and Now in the PRC

Confucian philosophies still exist in modern China after more than 2,000 years; as Huang (1997) has argued, Chinese culture and values have been remarkably consistent over the country's long history, primarily because its education system has always been dominated by the teachings of Confucius or Kong Fuzi (551–479 BC), who lived during a turbulent period of China's history. Ho (2003) explained that at the time, music education was considered a controlling factor in harmonizing human beings into the well-ordered Confucian society. The ancient Chinese believed that music was the most compelling way to influence human emotions. Music education in the PRC today integrates music, the arts, dance, and drama and links these arts with emotions, culture, science, and life in general (Cai, 2003; Wang 2003; Yang 2003).

3.2.2. Family Ethics and Values

In Confucianism, the five cardinal relationships are between the ruler and the ruled, father and son, husband and wife, brothers, and friends (Xiao, 2015, p. 48). This hierarchy resonates with my personal experience as a child. I was and am still ruled when I am with

my parents and older brother. I am at the bottom of the hierarchy. These five cardinal relationships are listed in order of importance, with the relationship between emperor and subject acting as the basis for ethical norms, referring to the 'eight virtues' (Sin, 2012) of 'loyalty and filial piety, benevolence and love, honesty and justice, and harmony and peace' (Chen, 2009, p. 116). Of the eight virtues, 'loyalty and filial piety' (*zhongxiao*) are the most fundamental to defining human relationships; they are the core ethical values of Confucianism and indicate obedience to one's superiors if they are morally qualified (L. Chen, 1987, pp. 214–216). 'Obedience' is a strong word referring to one with absolute authority over another in the family and social positions.

I am writing this two weeks after the Ching Ming Festival, a Chinese festival in which family members, including the old and young, gather together at the cemetery to pay respect to their ancestors. When we take turns to pay our respects and bow, the family hierarchy system initiates. I am always the last one to bow as I am at the bottom of the family system. This system is still in practice in the HKSAR.

Family is core in Confucian philosophy, but some human relationships are ranked as high or higher than family within this hierarchy. Applying the Confucian value system fundamentally concerns political order and social norms (El Amine, 2015). This value system in turn applies to education. 'Teacher for a day, father for a lifetime' was a saying that I heard as a young child in elementary school in the HKSAR. Chen (2009) has said that 'one should respect this teacher as if the teacher were his own father through his lifetime, even if the student-teacher relationship has existed for only a single day' (as cited in Huang & Chang, 2017, p. 100), a principle that is deeply embedded among the social elite. I can personally verify this statement from experience. This feature of Confucianism, in which the relationship between teacher and student is regarded as equivalent to that between father and

son, is lacking in other types of cultural traditionalism. Teachers have absolute authority over students.

3.2.3. Confucian Learner

Tan (2016c) explained that in order to tap into creativity, it is important to achieve 'fixed action patterns' (as cited in Llinás, 2001, p. 133). As a musician, to be expressive and creative in playing, one has to master one's technique, which is often accomplished by practicing scales and repeated challenging patterns. By practicing, one will gain finger dexterity and muscle memory. That is what Confucius meant by '*wuwei*'. Confucius maintained that 'effortless action' (*wuwei*) would allow learners' minds to be free to be creative (Tan, 2016b, p. 104). The most important element in creativity is genuineness: Confucian creativity needs '*cheng',* commonly translated as 'sincerity' (Kleeman & Yu, 2010, p. 95). *Cheng* also carries notions of 'integrity', 'authenticity', 'to complete', and 'perfect genuineness' (Ames & Hall, 2001, p. 33; Tan, 2012, p. 134). Sincerity 'is a unique quality great teachers possess. Teachers should genuinely and sincerely focus on children's needs and well-being as well as achieving the means of education. As Beethoven would say, "from the heart, may it again go to the heart"' (Kinderman, 2009, p. 211). For Confucius, great teachers use students' existing knowledge to build and lead to new knowledge. According to Ames and Rosement (1998), 'review the old as a means of realising the new, such a person can be considered a teacher' (p. 78).

3.2.4. No Discrimination in Education

Yang (2006) mentioned one of Confucius' sayings: 'There should be no discrimination against anybody in education.' In Confucius' words, 'in instruction (*jiao)*, there is no such thing as social class (*wulei*)' (Confucius, *Analects* 15.39). In other words, great teachers have big hearts and are committed to teaching everyone, regardless of their

social status and background. In my view, education should be made available to everyone, regardless of their economic status, ethnicity, race, religion, and social status.

3.2.5. Confucian Philosophy in Music Education

Yue (2008) spoke of Confucius' importance to music education, which was created 25 centuries ago. In her opinion, Confucius was a grand master of music education (p. 128). Confucius was a musician and a music educator. Tan (2016b) cited Confucius' philosophy that 'musicians feed on the creativity of one another, creating an element of improvisation and a creative whole that is greater than the sum of its parts – "three corners for one" (*Analects* 7.8)'. Making music together promotes creativity, and the process of making music sparks joy and connection with each other. As a pianist, I vividly remember the joy of my first experiences performing in large ensembles—band, choir, and orchestra. It was the joy in making music together that brought excitement and unity; it simply touches your heart.

One of Confucius' students, Xunzi, declared that 'music is joy' and is similar to 'the way the mouth is disposed towards tastes, the eyes towards colours, the ears towards sounds, the nose towards smells' (as cited in Lau & Meng, 2004, p. 162). The process of teaching music is an enjoyable journey. Tan (2016c) commented that Confucius' educational goal is 'not simply the accumulation of knowledge, but also the enjoyment of the learning process – it is to harmonize one's emotions with one's thinking' (p. 5). The tactile interactions of this learning journey should be enjoyable for both the teachers and the children. Tan (2016a) likewise wrote that 'thinking, feeling, doing, and knowing are all linked in the Confucian tradition' and 'thinking and feeling are not the only ways of knowing; one also gains knowledge through the senses' (p. 155).

3.2.6. Teaching

The artistry of teaching in relation to Confucianism lies in how teacher trainees or students learn to develop their own sets of teaching beliefs and skills that work for them. Tan

and Tan (2016) explained that '[a] central spiritual ideal in Confucianism is *dao* (Way); Confucius exhorts all to "be firmly committed to love learning" and to "learn in order to reach *dao*" (*Analects* 19.7)' (p. 3). Tan (2016c) stated that *The Analects* is one of the five classical Chinese philosophical texts (p. 399), and *dao* is a multifaceted term that refers variously to a principle, a doctrine, a method, a path, or the 'Truth' (p. 403). In this case, *dao* is understood as a method.

One of Confucius' theories was that a teacher 'should not teach a student anything before he becomes strongly interested in it' (Yue, 2008, p. 130), as teaching and learning will be more efficient. Confucius' philosophy of teacher education was that 'its ultimate aim of learning and joy lies in the students *doing* it themselves' (Tan & Tan, 2016, p. 7). 'Doing' involves tactile engagement in certain activities, which was also discussed in Dalcroze's music method. The ritual is intended to instil joy, passion, and interest in learning. Once the learners engage in the activities, joy, passion, and interest will happen during the learning process. The learners' minds then are ready to interpret, evolve, receive, inquire, reflect, and experiment. The ritual is structured so as to be built into each and every student.

Tan (2016c) suggested that 'the ideal music teacher in ancient Chinese tradition is a teacher-model who inspires and exhibits a complex array of teacherly qualities, including a constant desire for self-improvement' (p. 407). This is what we discuss nowadays in teacher education, in which we aim to educate everyone, both teachers and students, as life-long learners. Hall (1982) explained that 'the Confucian enterprise stresses the cultivation of intuitive moral knowing to enable reading moral imperative out of ever-changing situations' (as cited in Tan, 2016a, p. 6). Tan (2016c) summarizes the teacher-model in the *Analects* as one who 'continually seeks self-improvement (7.23), self-evaluates critically (7.3), perseveres (7.2; 7.18), is of a humble disposition (9.8), acknowledges aspects where students may be better than him (5.9), and makes teaching equally available to all classes of people

(7.7). In addition, Confucius does not simply use authority to answer his disciples, even when questioned for his actions (17.7)' (p. 9).

Previously, we understood that teachers occupy a higher social status and have complete authority over students, but interestingly, Confucius allowed for different thoughts and conflicting directions. That was because there are many different variables in each situation. To achieve the artistry of teaching, teachers are to make informed and moral decisions that serve the best interests of the students. Teachers are not to be bound by rules, as they are trusted to have gained an understanding of what is best given the circumstances. 'Confucian creativity is "ars contexutalis": the art of responding to unique and specific contexts, which differ from place to place, and from time to time' (Tan, 2016b, p. 98; Hall & Ames, 1987, p. 248; Wen, 2009, pp. 18–19).

3.2.7. Develop One's Own Thinking

Confucius had many students who became well-known thinkers. Park (2015) stated that 'his students, Mencius, Zunzi, and the unknown authors of the *Book of Music*, developed Confucius' suggestive ideas into more applicable claims. Although their opinions differed and sometimes came into conflict with each other, they all were inspired with music as a necessary means for moral education' (p. 125). Confucius nurtured his students' minds and was not interested in controlling them or forcing them to adhere to every aspect of his teachings and worship him blindly. The key to Park's statement is that Confucius' students were allowed to have different views and sometimes opposing opinions.

Confucianism evolved and has been ingrained in many Asian countries with different cultures for the last 25 centuries. Japan, South Korea, and Vietnam have yet to be investigated in regard to Confucianism and early childhood music education.

3.2.8. Confucius and Musikgarten Philosophies

Confucian philosophies are a set of philosophies that serve as a guide to all aspects of life, whereas the Musikgarten philosophy is pedagogical. I compiled the commonalities and differences between the two philosophies in Table 3.4 below. According to this data, the two philosophies share more commonalities than differences.

Table 3.4

Commonalities and Differences: Confucius and Musikgarten

Topic	**Confucian Philosophies**	**Musikgarten Philosophy**
Family values	Family ethics are highly regarded (Huang & Chang, 2017)	Family-centred
Parents in values system	Authoritative figure; unconditional obedience to parental authority is expected (Huang & Chang, 2017)	Learning partners; parents to provide comfort and trust and follow children's development
Teacher and student relationship	Absolute respect for teachers; students are allowed to have their own thoughts	Teachers are to follow students' lead
Inclusiveness in education	No discrimination in education	No discrimination in education
Inquisitive minds in education	1. Foster lifelong learning 2. Enjoy the process of making music	1. Foster lifelong learning 2. Enjoy the process of making music
Creativity	Instil creativity in learning and thinking	Instil creativity in learning and thinking
Moral and ethics	Belief in thrift and hard work (Kahn, 1979; Zhang, 1999)	Belief in oneself and the whole person being nourished (Linkins, 2015)
Teaching approach	Student-centred	Student-centred

Chapter Four: Research Approach

Hammer (2012) explains that the Intercultural Development Inventory (IDI) is an assessment reflecting the participant's intercultural competency by using an analytical programme. Individuals and organizations across academic disciplines, as well as in a wide range of organizations and industries, use this assessment to generate reports and evaluations (Hammer, 2012, pp. 116–117). The approach of this research is narrative because, despite quantitative research on IDI having been conducted for decades, as mentioned previously, it does not readily apply to this study. The participants employ the same teaching philosophy, but they do not work for the same organization and do not share the same cultural, social, and educational background. It is unlike past research using IDI, which was primarily aimed at comparing the participants before and after a period of time. IDI would be inapplicable for this group of participants, and numbers cannot truly represent human interaction and experience. In this chapter, I will look into it more closely. IDI-rich sample statements are used to elucidate the meaning of the data generated from the dialogues. From a review of literature, there exist different levels of cultural issues that influence teacher trainers' modifications of their workshops. In-depth qualitative interviews and class observations were conducted to document dialogues and interactions.

4.1. Methodology: Narrative Inquiry

Clandinin (2006) discussed quantitative and qualitative research, summarizing the differences as follows:

> The distinction between the two research paradigms rests not on the decision to use numbers or not, since researchers from either of these paradigms might employ numbers. Instead, the assumptions underlying the research distinguish one from the other. Quantitative research rests exclusively in positivistic and post-positivistic assumptions. In contrast, qualitative research forms around assumptions about

> interpretation and human action. Another difference is the purpose of the research. Qualitative researchers are interested not in prediction and control, but in understanding. (p. 4)

This research was aimed at understanding a particular phenomenon by interpreting human action in the Musikgarten teacher training workshops in the PRC, Taiwan, Malaysia, the HKSAR, the US, and Germany. Connelly and Clandini (1999) wrote that 'Narrative inquiry is a qualitative method concerned with examining stories to understand how they weave together to create a larger historical context' (as cited in Pinnegar & Daynes, 2007, p. 229). In this research, it is the dialogues that give meaning to the puzzle of the intercultural Musikgarten community. For narrative inquirers, this is a method of understanding and inquiring into experience (Clandinin & Connelly, 2000, p. 20). The guiding principle is that the goal is to understand and make meaning of the dialogues. Hartz (2013) summarized a presentation given by Stauffer at the 2013 Ohio Music Education Association Graduate Research Forum, in which she reviewed several characteristics of narrative research rooted in the disciplines of teaching, teacher education, and curriculum design. This study explored the significance of local teacher trainers shifting between two cultures at different times. Since the two cultures have different beliefs and traditions, the contexts of teacher education and curriculum alterations were examined. While some of the teacher trainers' English skills were stronger than others, with some trainers close to being native English speakers, all interviews were conducted in English, while workshops were conducted in Mandarin, Cantonese, English, and German. During the interviews, I sought to respond to the answers and develop follow-up questions; the difficulty was interpreting the true meaning of participants' responses. Stauffer suggested that narrative research relies on building rich relationships, employing conversational data, and using a literary approach to represent findings (Hartz, 2013). To be effective, a narrative approach requires prolonged engagement,

patient analysis, creative writing ability, and faith in the reader. After reviewing my reflection field notes multiple times, I came to understand how I handled the interview data. In my mind, I was directly translating Cantonese/Mandarin to English with consideration to interviewees' interactions, gestures, facial expressions, and choice of words to ensure that the interpretation of the dialogues was accurate. Language is subject to culture and the individual speaker's mentality. Stauffer warned that narrative could be criticized as appearing self-indulgent, lacking in applicability, and not presenting itself as real research (Hartz, 2013). I disagree with this statement and will provide further evidence as to how narrative research in this case was the best approach possible for capturing the essence and data.

As of today, nobody has looked at early childhood music teacher education with an intercultural competency perspective in relation to Confucianism using a narrative inquiry approach. The data were collected mainly from interviews and observations through my experiences as one of the local teacher trainers. According to Barrett and Stauffer (2012), 'experience is regarded as both the essence of being and the source of knowing' (p. 19). In this research, I assumed the role of the local teacher trainer in the HKSAR and a source of knowledge as to how to run Musikgarten teacher training workshops, thus making me both an insider and an outsider. How we understand ourselves and the world is embedded and embodied in experience.

Initially, it was the spark of curiosity lit during my experiences conducting Musikgarten teacher training in the HKSAR, as well as teaching different curricula and working with educators from different parts of the world over the last two decades, that ignited this narrative inquiry research. I was trying to make sense out of my experience and possibly find answers to some of my questions. There are clearly connections, and my intention was to examine and feasibly connect the dots. The same inquiries kept coming to

me over the years, and even more inquiries arrived during the observations and interviews. In 2002, I worked with teachers from different parts of Canada at a Canadian international school in the HKSAR using the Canadian curriculum. In 2005, I worked with American teachers for four years at a prestigious school—Hong Kong International School—using the Common Core curriculum. Since 2009, I have worked with local HKSAR teachers offering Musikgarten teacher training workshops. From 2016 to 2018, I taught at another international school, working with only American educators and using a combination of Common Core and STEAM (science, technology, engineering, art, and math), an approach to teaching and learning in which STEM education principles are taught through the arts/IB (International Baccalaureate) curriculum. Since 2018, I have been using the IB curriculum at a British private international school—English Schools Foundation (ESF)—with a majority of the teachers from the UK and Scotland, and I have continued to evolve and gain different perspectives. ESF has 22 schools, and not all schools' teacher nationalities are principally from those same countries. IB is an inquiry-based curriculum in which children learn knowledge and skills and pursue their own interests and passions. It is designed to nurture their curious minds and to allow them to follow their interests in learning. My teaching experiences within a diverse classroom and work environment drive me to inquire and eventually led to this research topic.

Narrative inquiry was employed in this research; Connelly and Clandinin (1990) explained this research method as follows:

> It is equally correct to say 'inquiry into narrative' as it is 'narrative inquiry'. By this we mean that narrative is both phenomenon and method. Narrative names the structured quality of experience to be studied, and it names the pattern of inquiry for its study … Thus, we say that people by nature lead storied lives and tell stories of

> those lives, whereas narrative researchers describe such lives, collect and tell stories of them and write narratives of experience. (p. 2)

Narrative research is not comprised of stories but rather descriptions of the interactions and experiences that undergird those stories. Narrative inquiry research has been evolving since the latter decades of the twentieth century. It does not have a long history, and some may even have scholarly or ethical concerns about such research. Kohler, Riessman, and Speedy (2007) noted that '[b]eginning in the late 1960s and continuing at a hectic pace, the idea of narrative has penetrated almost every discipline and school. No longer the sole province of literary scholarship, narrative study is now cross-disciplinary, not fitting within the boundaries of any single scholarly field' (pp. 426–427). It is the human interactions, the cumulative experiences and social and cultural contexts in teacher training workshops, that are intriguing and worthy of being explored and made sense of. This research has been designed accordingly to share the past and present and to inspire future educators and teacher trainers in early childhood teacher education. Narrative inquiry in educational research was discussed in the 1980s, and in the mid-1990s, Michael Connelly and Jean Clandinin (2000) were the first to use the term 'narrative inquiry'. Ritchie and Wilson (2000) suggested that narrative inquiry research could be a method that connects researchers and music teachers and inspires them to begin dialogues, modify research, and investigate traditional practice for a positive change in teaching (p. 1). Barrett and Stauffer (2012) defined narrative inquiry as 'the study of experience as story' (p. 20). Pembrook, Craig, and Colwell (2002) dedicated a chapter of their book to explaining narrative inquiry in educational research. Conway (2003) described narrative inquiry in educational research as a 'new approach' to studying the profession of teaching (p. 29). At the time, this was a new field of research within education, and hence, there was little literature. Pembrook et al. (2002) further suggested that narrative inquiry should be employed in music teacher educational research in order to 'balance the

proliferation of research in music education' that has traditionally only examined 'historical and quantifiable conditions' (p. 809) in the lives of music teachers.

Mendieta (2013) said that 'narratives are always open for (re)interpretation, for further narrative knowledge. The recognition of a dynamic meaning-making process, together with all aforementioned characteristics, makes narrative research a relational mode of inquiry rooted in human action' (p. 142). The first narrative inquiry conference in music education was held in 2006, followed by another two conferences held by Barrett and Stauffer (2009). The 7th International Conference on Narrative Inquiry in Music Education (NIME7), co-hosted by Brock University and the University of Toronto, was held on the 15–16 October 2020. Barrett and Stauffer (2012) are two of the pioneers of music education research using a narrative approach, and they describe that experience as a complex matter.

Clandinin and Connelly (2000) explained narrative inquiry as a methodology from a Deweyan theory of experience. To conceptualize narrative inquiry, they developed a metaphor of a three-dimensional narrative inquiry space. Clandinin (2006) drew upon 'the three dimensions of the metaphoric narrative inquiry space': 'the personal and social (interaction) along one dimension; past, present and future (continuity) along a second dimension; place (situation) along a third dimension' (p. 54). The interactions in the interviews provided data that spoke to the first dimension, my past; my present and future experiences, as well as the interviewees' past and present experiences, comprise the second dimension. The third dimension, place, is made up of the different countries where Musikgarten teacher training workshops take place. Table 4.1 below shows Clandinin and Connelly's (2006) three dimensions of narrative enquiry, as practiced in the Musikgarten teacher training workshops in different countries.

Table 4.1

Clandinin and Connelly's (2006) Three Dimensions of Narrative Inquiry, as Practiced in the Musikgarten Teacher Training Workshops in Different Countries

Personal and social (interaction)	Past, present, and future (continuity)	Place (situation)
Teacher trainees	Data collection from founder	HKSAR, PRC, Taiwan, Malaysia, and Germany
Interviewees	Data collection from master teacher trainers	HKSAR, PRC, Taiwan, Malaysia, and Germany
Teacher training workshops	Data collection from teacher trainers	HKSAR, PRC, Taiwan, Malaysia, and Germany
Experiences	Past, present, and future personal teaching experiences	HKSAR

Narrative inquiry as a methodology, then, was designed to seek a means to inquire into teacher trainees', teacher trainers', and interviewees' experiences and their own journeys, as well as the co-generated involvements developed through this inquiry process. In order to inquire within the three dimensions mentioned above, the sample observation template (Appendix F) was constructed as a guide to navigate during the process of inquiry. Field notes and reflection notes continued to be composed during data collection.

Connelly and Clandinin (1990) explained how data collection works in a narrative inquiry study. It includes 'field notes of shared experiences, journals, interviews, storytelling, letter writing, and autobiographical and biographical writing' (p. 211). They further explained that there is no one method of analysis from narrative inquiry data; it is part of the expedition when going through the data. It will be unique for each of the narrative data analyses.

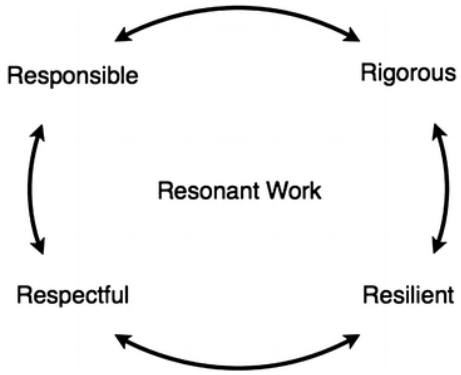
4.1.1. Narrative Inquiry in Music Teacher Education Research

Barrett and Stauffer (2012) discussed how 'resonant work' functions in narrative inquiry research in music teacher education (p. 20). The four qualities, 'responsible,

rigorous, resilient, and respectful', are interrelated. This research followed this process and was framed by an ethic of 'resonant work' in order to generate all possible fair and positive connections and allow different audiences to resonate with different experiences. Figure 4.1 illustrates how 'resonant work' operates as a cycle.

Figure 4.1

Teaching and Learning Cycle



The research allows both the researcher and the audience in the field to resonate, reflect, apply, as well as open a dialogue and provoke new thinking and insights. There is space for the audience to interpret based on their own life experiences—the lens through which each interview is understood. It can be applicable to different extents for different audiences; this is what Gadamer (2004) referred to as a 'fusion of horizons' (p. 305). In short, each audience may take away different knowledge and information. Wolcott (2010) wrote that we must learn 'all we can' (pp. 30–31). The new knowledge or information can be put to use in the classroom or simply bring awareness of the role of intercultural competence. This narrative inquiry research serves to share information using the ethics of resonant work. Again, it is not merely stories, as Barrett and Stauffer (2012) explained:

> An ethic of resonant work is more than 'sympathetic vibration': it is a means to continually monitor our thought and practice as narrative inquiries, and the work in which we engage. This anthology constitutes one effort to contribute to ethical work in music education that aspires to make a positive difference. (p. 30)

Music education is like all education in that it continues to evolve over time, and with new perceptions, new thinking will be evoked as the world continues to change. It is neverending, and using narrative inquiries to document the ins and outs of the developments and offer different angles will enable the successors to continue to seek ways to succeed.

4.2. Methods

In this study, an effort was made to contact teacher trainers prior to the visits. The teacher trainers consented to both interviews and observation of classes. In addition, the teacher trainees communicated via teacher trainers, and written consents were provided. The sample for this study included teacher trainers and trainees from Malaysia, the PRC, Taiwan, the HKSAR, and Germany. In total, 89 participants (teacher trainees, teacher trainers, and master teacher trainers) were involved in this research.

The study was a narrative inquiry based in the PRC, Taiwan, Malaysia, the HKSAR, and Germany, where Musikgarten teacher training workshops are held. Information was also gleaned from observing webinar teacher training workshops hosted in the US. At the outset, research questions were drafted with the intention of learning more about the Musikgarten teacher training workshops as a whole.

Official Musikgarten documents such as training packages and handouts were compiled. This study used narratives based on oral accounts, audio recordings from transcribed interviews, field notes from observing teacher training workshops, official Musikgarten teaching guides, Linkins's (2015) published research paper, a daily journal, videos of teacher training workshops in the PRC and Germany provided by Heyge, and personal reflections. Clandinin (2007) noted that a literary narrative study by Hopwood and Paulson (2012) used interview excerpts to exemplify the presence of bodies (p. 38). In this study, the interview excerpts reveal the views of each interviewee from a different angle. These excerpts also illuminate the intercultural aspect. The transcribed interviews unearth

participants' stance and how they perceive and understand the local Musikgarten programme compared with the original Musikgarten in the US.

4.2.1. Participant Selection

The six interviewees were Dr. Lorna Heyge, the founder of Musikgarten and co-author of the Musikgarten curriculum; Dr. Mary Louise Wilson, master teacher trainer from the US and co-author of the Musikgarten keyboard books, levels one through three; Dr. Jean Ellen Linkins, the author of *A Song from the Heart: The Pedagogical Philosophy Of Lorna Lutz Heyge*; Piper Tseng, the owner of Piped Piper International and a local teacher trainer in both the PRC and Beijing; Jenny Ong, a local teacher trainer in Malaysia and owner of Musikgarten Asia; and, finally, Jelly Au Man Ying, the owner of Jelly's Musikgarten in Macao and a local teacher trainer in both Macao and the PRC. Eighty teacher trainees participated in these teacher trainers' workshops. I sat in on these workshops while formal observations were conducted.

4.2.2. Data Collection

4.2.2.1 Designing. This systematic inquiry research began with a draft proposal. In the process of drafting the proposal and seeking ethics approval, it became clearer and clearer that in order to make sense of my experience, expand my knowledge, and improve in conducting Musikgarten teacher training workshops, I needed to dive into the history of how Musikgarten came about and investigate all aspects shaping the Musikgarten philosophy. Dr. Linkins (2015) published a doctoral research paper (later expanded into a book) in which the 'pedagogical philosophy of Lorna Lutz Heyge' was identified. That book was used alongside my own interviews with Heyge. Interview questions were drafted and translated to make sense of research objectives. The plan was to interview the author and founder, Dr. Heyge, and those who contributed to the early journey of the Musikgarten teacher training programme in the US and who are involved in Musikgarten teacher training in Asia. As

conversations began with Dr. Heyge by email, new thoughts and plans emerged. Interviewees were identified who would benefit from this sense-making process for this research. Dr. Wilson is the co-author of the Musikgarten keyboard teaching guides, levels one through three, and she has been involved in the development of Musikgarten from the very start. She has been giving teacher training workshops in the US for over two decades and in Asia, annually, for over a decade. As Dr. Heyge brought up essential individuals, and in order to have a parallel approach, I also started communicating with Ms. Piper Tseng from the PRC and Taiwan and Ms. Ong from Malaysia.

I contacted Dr. Wilson, Dr. Linkins, Ms. Tseng from the PRC and Taiwan, and Ms. Ong from Malaysia by email, stating the intention of my research and requesting consent for both an interview and observation of classes. During the conversation with Tseng by email, she recommended Ms. Jelly Ying from Macao. I then connected with Ying by email. Even though I had extensive experience attending Musikgarten teacher training in the US, I decided to request to sit in and observe a webinar Musikgarten teacher training workshop. Mr. Jeff Spickard, the president of Musikgarten USA, connected me and allowed access to Ms. Cathy Mathia's workshop. Ms. Cathy Mathia was contacted by email prior to the workshop and written consent was received. The approved PIS consent forms (Appendices C and D) from the University of Liverpool were emailed to the interviewees and all participants prior to the interviews and observations. All participants who were identified responded positively and, as requested, a list of research questions and secondary questions was sent by email. In addition to a brief chat before the class observation, there were also follow-up conversations after the interviews to verify data that were discussed concerning the research.

The trip to Taiwan was followed closely by trips to the PRC and Malaysia. Since data were all descriptive, capturing the many movements and words could be overwhelming. The sample observation template (Appendix F) served as a guide to keeping my observations

focused. I had a routine of jotting down both field notes and instant reflections. Together with the voice recordings and the documents from published Musikgarten USA and Musikgarten Asia materials, these data enabled a much deeper data analysis process.

The first formal interview with Dr. Heyge lasted for over four hours, and the second was about two hours, while the interviews with other interviewees lasted approximately two and a half to three hours. Each observation lasted approximately three hours. The interview and class observation with Tseng took place on 8 April 2017 in Taiwan, following by an interview and class observation with Ying on 6 May 2017 in Shenzhen, PRC. An informal conversation took place after the interview, and the class observation lasted for over two hours. The interview with Ong took place on 15 June 2017, and the three-hour observation and a three-hour follow-up interview took place later. The interviews in Weimar with Dr. Heyge took place on 7 and 14 July 2017. Informal discussions took place on a daily basis for the rest of the three weeks I visited Weimar, touching on both the history and philosophy of Musikgarten and leading to an important intercultural element: folksong. I was able to meet with Heyge every day for three weeks in Weimar. The conversations steered toward how master teacher trainers in the US were hand-picked, then on to how international Musikgarten came about. The variations she mentioned led to teacher training that was tailored to underprivileged communities—Hispanic and African American communities in the US and now refugee and immigrant communities in Weimar. The dialogues continued to take different directions, and there were also informal discussions.

I sat in on sessions with Heyge as she mentored teacher trainees from Poland and Syria. I observed and took notes on how I would assess the teacher trainees. Field notes were made and reflection notes were taken along the way. Dr. Heyge and I shared the assessment results and notes, and these dialogues were voice-recorded. More inquiries arose after the observations and assessment comparison. Dr. Heyge shared the educational videos

of her mentoring teacher trainees in Germany, made by the Federal German Education Department. I was provided with videos of teacher training workshops in Germany and the PRC, and again, more questions came along. Having taught the curriculum for years, I was familiar with the teaching approach, all the songs, and the use of Gordon language. Even though I do not understand German, I was able to grasp the interactions. A brief follow-up interview took place and discussion notes were documented. Afterwards, the videos were sent to me by email, and I was given permission to use them for this research.

In Taiwan, there were 23 teacher trainees (participants), one local teacher trainer, and one appointed teacher trainer, while in the PRC there were 16 teacher trainees (participants), one local teacher assistant, and one local teacher trainer. In Malaysia, there were 16 teacher trainees, one local teacher trainer, and one appointed teacher trainer. In the HKSAR, the teacher training had 20 participants, one appointed teacher trainer, and one local teacher trainer assistant. This information is summarized in Table 4.2 below.

Table 4.2

Overview of Teacher Training Participants

Country/ Region	No. of teacher trainees	Locally trained teacher trainer	Local teacher trainer assistant	Appointed local trainer
Taiwan	28	1	0	1
PRC	18	0	1	1
Malaysia	16	1	0	1
Germany	3	1	0	0
HKSAR	15	0	1	1

At the end of each visit, my personal email address was given to all participants. All interviewees and participants were allowed to choose to waive their anonymity. Along the way, transcribed interview data, published documents from Musikgarten USA and Musikgarten Asia, completed observation forms, field notes, and reflection notes were all collected.

The interviews took place at various locations depending upon the interviewees. The interview with Dr. Heyge took place at her residence in Weimar, while observation sessions occurred at the early years institution, Kinderland Kindergarten, where she conducts teacher training. As for the rest of the interviews, they took place at the teacher training venues: Piped Piper International, Taiwan; Musikgarten Asia, Malaysia; and Musikgarten Learning Centre in ShenZhen. The dates were scheduled months in advance and were dependent on interviewees' availability and teacher training schedules, as well as my holidays. All formal interviews were voice-recorded and saved in my password-protected personal computer. I took field notes along the way and kept a daily journal, both of which were also saved on the same personal computer.

The class observation of the online US teacher training workshop took place on 5 May 2017 via a webinar organized by Ms. Cathy Mathia, one of the Musikgarten USA master teacher trainers who only offers workshops in the US. The data from class observations of the webinar, which was only open to American teacher trainees, and the data from Heyge, Wilson, Linkins, Tseng, Ong, and Ying, were gathered and stored on the same personal computer. Aside from answering questions and commenting, Dr. Linkins also sent her doctoral publication by email.

4.2.3. Data Analysis

The data gathered primarily took the form of dialogues. I invited teacher trainers to participate in formal interviews that were audio-recorded on the spot with consent, transcribed, and later analysed. Answers to the research questions that guided the interviews were not the only important data. Conversations took different directions, and there were detours during the interviews when interviewees shared their experiences and insights. Investigating the diverse teacher training workshops through dialogues enabled me to begin teasing out cultural elements and using them as knowledge, as discussed by Clandinin and

Connelly (2000)—knowledge that is ‘narratively composed, embodied in people and expressed in practice’ (p. 124). The research process itself involved a series of personal interviews in several countries.

As mentioned, the dialogues were audio-recorded, and listening to the conversations months after the interviews allowed me to analyse this qualitative data without concern about follow-up questions. During the interviews, as a research practitioner busy interpreting the content, maintaining the flow of the conversation, allowing the interviewees to share their experiences and insights, and writing personal reflections, there was little time to process. Having reflection notes written out alongside the transcribed dialogues helped in recalling the moments, and there were no time constraints when processing both types of data.

The observation field notes and reflective notes provided more information to support the dialogues of individuals from the interviews, which were central to making sense of this narrative inquiry research. The background of each interviewee was presented, and the discourse of each interview drew out individuals’ insights and views on teacher training workshops. Findings of this narrative inquiry were presented in order to establish the way individuals view Musikgarten teacher training workshops and Musikgarten pedagogical philosophies. The narrative inquiry approach is used as a reflective learning process for both the readers and me. Critical reflection helps to locate essential data with which to make connections with other dialogues. These data contribute to the process of sense-making in this narrative inquiry research. Polkinghorne (1995) explained that ‘the goal of analysis is to uncover common themes or plots in the data’ (as cited in Abrahamson, 2020, p. 228). I was able to capture the essence of each interview, connecting the dots to identify common or related patterns. Polkinghorne (1995) likewise stated that ‘analysis is carried out by hermeneutic techniques for noting underlying patterns acorss examples of stories’ (p. 177). I reviewed and interrogated the transcribed dialogues repeatedly to identify themes that were

alike. I listened to and re-examined the audio-recorded data to reflect and make sure that my accounts of interpretations were accurately documented.

4.3. Ethical Considerations

4.3.1. Procedural

Prior to the formal interviews, signed consent forms were collected. The interviews were scheduled at a date and time convenient to both the interviewer and the interviewees. As I reside in the HKSAR, it was relatively easy to travel within Asia; however, travelling to Weimar, Germany took a much longer time to plan and execute. A sample observation form of how to approach classroom observations was sent out in advance in order to keep the observations coherent, focused, and transparent (see Appendix F). Miltiades (2008) mentioned that 'just as the researcher brings his or her own cultural background to the interview, so do the respondents' (p. 278). The observation template also served as a reminder when I was in the midst of reflecting, inquiring, and taking notes.

In addition to the written consent forms being signed prior to the interviews and observations, all participants, including teacher trainees, were verbally and formally briefed and reminded of the purpose of my stay prior to the observations. The forms were collected, documented, and safely stored. Interviews were conducted both prior to the class observations and afterward: if follow-up questions were needed, interviewees were available for further discussions. The interview questions were open-ended in order to remain neutral. The draft of the research was shared with the participants by email. According to Cohen, Manion, and Morrison (2011), 'the open-ended question is a very attractive device for smaller scale research or for those sections of a questionnaire that invite an honest, personal comment from respondents, in addition to ticking numbers and boxes' (p. 392). In this research, these open-ended questions allowed conversation to flow in different directions, driven by the interviewees and guided by the research practitioner. The dialogues revealed

the interviewees' mannerisms, teaching approaches, and interpretations of Musikgarten philosophy. This is when the intercultural elements appeared between the lines. A descriptive data analysis was conducted to reveal communicative skills, mannerisms, and cultural elements; hence, transcribed dialogues served as essential data. For ethical reasons and to capture authenticity, the dialogues were transcribed word-for-word from the audio recordings.

4.3.2. Researcher Reflexivity

A reflexive inquiry journey was undertaken throughout this study. As a source of knowledge concerning how to conduct Musikgarten teacher training workshops, here is a reflection on how HKSAR Musikgarten teacher training came about, which ultimately led to this narrative inquiry research. Prior to setting up HKSAR teacher training workshops in 2011, Heyge and I discussed what parts of teacher training in the States work successfully and what other Asian countries have been doing differently that works in their culture. Presented below is a brief history of HKSAR teacher training workshops.

While I found initial success in training the first batch of teachers in 2013, who were well-equipped and prepared to enter the field, the lengthy training time was not financially justified. I reported back to Heyge and subsequently shortened the teacher training period substantially. Teacher trainees started guided practice teaching and practice teaching with peers earlier than in the first workshop. In addition, I set up virtual conferences via Skype and Whatsapp for both the mentoring and the discussion sessions to simplify logistical problems and ultimately shorten the training period. Skype, Whatsapp, and Facetime worked for teacher trainees with stronger language skills, but it did not work for those who were weak in expressing and understanding words. Teacher trainees need more hands-on interactions to gain better understanding. This is the 'doing' discussed in both the Dalcroze method and Confucian philosophy.

In the HKSAR, classes for teacher trainees are conducted in English, and as non-native speakers, they only responded well to live workshops. English was not their first language, and therefore any reduction of in-person interaction lessened their ability to grasp the knowledge and skills. Teacher trainees in the HKSAR typically had limited teaching experience and musical training. The teacher trainees were placed in peer practice teaching groups and engaged with me in guided teaching to stimulate thoughts and ideas regarding all aspects of teaching, learning, and understanding of child development. In guided teaching sessions, teacher trainees team taught with me. My job was to observe the teacher trainees' strengths and then tailor the lessons to bring out what was most comfortable for them given their teaching style, knowledge, and skills. In 2014, I came to realize that the many days of both informal and formal meetings were similar to an intensive crash course. Some teacher trainees can teach well independently in approximately four months, while others required nearly nine months to teach with support.

Being reflexive is an integral part of the HKSAR Musikgarten teacher training workshops. In 2015, compulsory self- and peer assessments were put in place at the teacher training workshops. Periodic formative assessment helps teacher trainees to reflect regularly on what works for them and what actions to take to improve in the next teaching sessions. The criteria that teacher trainees used to assess themselves or one another included the following: enthusiasm, management, organization, instructional strategies, complexity, voice projection, student engagement, responding to students' needs and abilities, flow, accuracy in singing and playing, and transitions.

These criteria are more field-related but lead to soft skills such as intercultural competency and parent communication. This is essential and must be introduced and discussed in teacher training workshops. When analysing Wilson's interview, it became clear to me that parent education is one of the soft skills that should be included as an

essential part of teacher training workshops. Teachers should be responsible for observing, building, and developing the skills needed to communicate with and educate parents to effectively serve their needs in the classroom. Unlike other classrooms, adults are present when teachers conduct classes. A parent communication book was developed that provided examples of how activities nurture children's social, cognitive, motor, language, rhythmic, tonal, and vocal developments as well as the expectations from teachers on how parents can support their children.

In teacher training workshops, with a limited number of hours of contact time to reflect, review, observe, experience, and follow up, it is not realistic for teacher trainees to be prepared to conduct an intense class in the HKSAR immediately after taking the workshop. HKSAR Musikgarten teacher training workshops are composed of lectures, class observations, teaching practice with peers, guided practice teaching in a classroom with a mentor, follow-up discussions, readings, reflections on real-life challenges, and the development of basic strategies to build up these soft skills over a period of four to nine months. A transformative process is established to allow teacher trainees to evolve and grow. Heyge commented that this is a reasonably good timeline to follow. It was clear that Heyge and Wilson disagreed on the current format of the US Musikgarten teacher training. Teacher trainees often cannot meet face-to-face after the three-day (or week-long) workshop, and mentoring is limited to phone calls or virtual conferences. To solve this problem, webinar teacher training workshops were introduced.

Heyge recalled a successful training set-up from Toronto in the 1980s that allowed newly certified Musikgarten teachers to return for a half-day training once a month for eight months. Webinar teacher training in the past few years has likewise offered support in follow-up sessions. At the end of 2015, I proposed a combination of half-day workshops

over ten weeks, practice teaching, webinar follow-ups, and personal mentoring sessions. The learning outcome was both satisfactory and financially justified.

From Heyge's perspective, meeting teacher trainees' needs is essential. She described the teacher training workshops in the PRC, in which teachers sing songs repeatedly for most of the time in the workshop. Their questions focus on executution and are sometimes as basic as whether the teacher should clap or sing, establish a beat, or give instructions first. The strategic instructions are mimicked religiously. Heyge mentioned that this is where teacher trainees must start in teaching, and that it can help them to develop the techniques they subsequently must acquire. Teacher trainees in the HKSAR were encouraged to use instructions I provided verbatim. They were allowed to take notes and video record demo teaching sessions.

Local teacher trainers in different countries must listen, interpret, and observe to assess what will work in different cultures and what can be done in a workshop with limited time in order to communicate effectively and offer training according to trainees' needs and their settings. There were financial constraints in the HKSAR teacher training workshops. Teacher trainers should not aim to conduct a cloned version of US Musikgarten teacher training workshops. They must communicate, not interrupt, and allow the workshop to develop and evolve.

Reflexivity led to a resolve to continue to review, inquire, expand dialogues, and take actions to make a difference. Subtle cultural elements were illuminated. Those findings will be discussed in the next chapter.

Chapter Five: Findings

In this chapter, the background of each interviewee will be presented, followed by the findings as to participants' insights and views on their personal Musikgarten teacher training workshops. The chapter will conclude with findings on intercultural competency in relation to Musikgarten teacher training workshops locally and internationally. The six interviewees will be presented in this order: Dr. Lorna Heyge, Dr. Mary Louise Wilson, Dr. Jean Ellen Linkins, Jenny Ong, Piper Tseng, and Jelly Au Man Ying. The dialogues are documented with the participants' initials, page number, and line number(s).

5.1. Dr. Lorna Heyge

Heyge described her official job title during the interview, conducted on 9 July 2017, as a retiree. In her words, she explained, 'I suppose the official job title is retiree. But I do many things. I am still actively head of the Heyge Foundation here in Germany, I am president for music-based learning in USA and I am active in Musikgarten US company.' Heyge, who is 80 years old as of April 2021, continues to lead the Musikgarten Company in Weimar, Germany. Unfortunately, her husband passed away in February 2021. Jeff Spickard is the current president of Musikgarten.

5.1.1. Lorna's Musikgarten Journey from the 70s to the Present

Living and teaching between German and American cultures, Heyge taught in German while in Germany and in English while in the US. She included German songs to meet the pedagogical needs of the Musikgarten curriculum. There was a language difference, which is part of the cultural difference, but Heyge selected songs that related to an American childhood. Through this, the families in America could first connect with their culture, then with the German culture. Heyge demonstrated an early intercultural awareness by creating a bridge from one culture to another. By understanding the possibly unfamiliar new culture, she eased the transition. Heyge has a deep understanding of the two cultures and chooses to

take advantage of both to achieve her educational goals. Heyge spoke with ease, describing that 'the changes from one country to another were merely adjustments based on the situation, whether for monetary reasons or to fit into cultural acceptance' (LH2l.13–15).

5.1.1.1 70s to 80s: The US to Canada. Living and teaching in Canada brought other subtle cultural differences. Heyge explained that in Germany in the 70s, one would assume that religious holidays—Christmas, Easter, and St. Martin's Day—were part of everyone's life; therefore, songs with sacred text were included. However, when teaching in the US, it was necessary to be politically correct by not referencing anything that might offend those with different beliefs, religions, or practices. In the US, 'one becomes slightly more careful to avoid singing anything that might have a racial bias, for instance' (LH2l.24). Another change was teaching in Canada, which is composed of multicultural communities; therefore, during her time teaching in Toronto, Canada, Heyge stated that 'she had to avoid all reference to any sacred texts or holidays because that is simply the way the culture works there' (LH2l.20–24). At the Canadian international school where I worked in 2002, the Christmas concert was called the winter concert. In terms of repertoire, secular songs celebrating the holidays were sung, rather than traditional sacred songs from the Renaissance and Baroque periods.

In my personal experience growing up in Vancouver and Victoria, Canada during the 80s and 90s, I remember singing Christmas carols in both sacred and secular contexts. At school, music knowledge was religiously unaffiliated. In music classes, I studied sacred music, especially in music history; however, the focus has always been on the music, and I gained only a surface understanding of the role of the Church in the Renaissance and Baroque periods. The school choir often sang at churches. Furthermore, we all learned that First Nations and indigenous peoples are native Canadians, while the rest of the people are immigrants. In our multicultural communities, immigrants were encouraged to embrace their

own culture in addition to the Canadian culture. Thus, there existed communities of Christians, Sikhs, Muslims, Hindus, and Buddhists.

5.1.1.2. 80s to 90s: Canada to the US. Heyge spent most of her early years teaching children whose families were financially well-off. Later, in her words, 'I became drawn to teaching underprivileged children and I took the opportunity to teach in a slum area in Greensborough, North Carolina.' She stood out in the neighbourhood, which consisted of African American families. The parents in the community were mostly unemployed and had minimal education. Life was difficult. Heyge described that she was one of the only blonde Caucasians in the entire community. Nonetheless, the community, children, and families quickly and warmly accepted her. The transformations in children, as confirmed by the speech therapist at the school, supported her belief in teaching Musikgarten. Heyge stated that 'my teaching fits young children because it is mostly based on the observation of the developmental level of the child'. She mentioned that 'I brought white English to the community and to those children who would eventually need to understand and communicate in white English at school' (LH21.41). Heyge adjusted to meet the children's needs in terms of cultural and economic aspects. In doing so, she made a positive mark on the children's learning.

5.1.1.3. 90s to 2000s: The US. Heyge continued by developing a teacher training programme in a Hispanic American community in the 90s. The teacher trainees in the community did not have the opportunity to receive education and were keen on educating the subsequent generation, hoping they could change their situation. Heyge aimed to modify the teacher training programme, in which the trainees could hold the same goals of providing children with a positive musical experience, and worked with music as a means to develop both teaching and musical skills. Heyge explained that she could sing Spanish-language songs, but 'it's never going to have the vigour and integrity as when it's done by a native'

(LH2l.50–51). She enhanced her understanding and learned the musical style of the Spanish folksongs sung by the natives from teaching these teacher trainees. Hispanic culture is rich and full of diverse musical styles, and many are musically inclined. Heyge found a way to connect their musical background and their needs in teaching, and it has evolved into a modified version of the Musikgarten teacher trainer workshops.

From my perspective, it is Heyge's respect for other cultures, years of experience in understanding different circumstances, and strong belief in using music as an instrument or tool that has enabled her to offer a positive musical experience to both children and teacher trainees in various cultures.

5.1.1.4. Early 2000s to the Present: Evolution from Residing in Both the US and Germany to Settling Down in Weimar, Germany. More than a decade ago, Heyge returned to Germany to reside in Weimar with her late husband, Hermann Heyge. In the 80s, Heyge taught underprivileged African Americans in North Carolina. According to Heyge, she is now teaching in comparable communities in Germany. 'It is the slum in Germany. These families are in second, third, fourth generation of social assistance. Unemployed, single mothers, disadvantaged families, and with a large mixture of fresh refugees from Syria, Afghanistan, and all over Africa' (LH3l.5–10). Heyge modified the teacher training workshop to suit the teacher trainees in North Carolina in the 80s. In the 2000s, Heyge used her experience, knowledge, skills, personal approach, intercultural competency, and understanding of children to modify the Musikgarten teacher training workshops in Weimar. She conducted teacher training workshops in German and encountered multiple languages, cultures, educational backgrounds, beliefs, and traditions. German is the teacher trainees' second or third language. In my view, this presents another level of challenge in conducting teacher training workshops, a level that also includes adjusting to multiple cultures and decoding teacher trainees' emotional state, as verbal communication may not be as reliable.

Heyge has utilized her expertise and maintained the essence of fulfilling teacher trainees' needs.

At the beginning of data analysis, Heyge and I continued to communicate by email and mail, and she provided a brief update stating that there are now 150 teachers in the Heyge Foundation in Weimar, Germany who are teaching more than 975 students as of 2018. The Heyge-Stiftung runs the Weimar mentoring programme. There are now two master teacher trainers in the Heyge Foundation who regularly conduct teacher training workshops. Heyge personally mentors those teacher trainers.

The Heyge Foundation continues to seek prospective mentors nationwide. These mentors are intended to introduce Musikgarten to daycare centres in Germany. These prospective mentors are music teachers who will continue to train teachers in daycare centres. The two German master teacher trainers have the same role as the US master teacher trainers.

In the daycare/kindergarten institution Kinderland Kindergarten that I visited in Weimar in July 2017, there were many immigrants and refugees from Syria, Afghanistan, and all over Africa (LH3l.10). Heyge based herself in this particular daycare centre for that reason, as the children there could benefit the most from her teaching. One of Confucius' philosophies is 'no discrimination in education'. Heyge not only demonstrates qualities of intercultural competence—openness and acceptance—but also shares the same philosophy in education as Confucius. Education is the means of helping one to grow, develop, work hard, and create a better society and living, regardless of boundaries and other factors. Heyge conducted the teacher training in German and adhered to the culture so that the teacher trainees and local parents could connect with their childhoods, and new immigrants were able to relate to their upbringing and environment through the Musikgarten programme. During the visit, a local TV producer sent a draft documentary of the Heyge Foundation mentoring

programme to Heyge for her to review. I received these clips, and I watched how Heyge demonstrated the teaching and mentoring of teachers in the classroom.

In addition, I was invited to assess a teacher trainee's class. Although I do not speak German, I am familiar with the songs, activities, and structure of the lessons. The connections between Heyge and the children are evident in the children's reactions. I witnessed children with sparkling eyes and wide smiles. Both Heyge and I took notes regarding these teachers' performances. I shared my assessment and notes with Heyge, and we exchanged what we believed were each teacher's strengths and what targets they could have. The teacher trainees received written feedback immediately after class, together with a follow-up conversation. The written feedback and follow-up conversation were the first I witnessed among all Musikgarten teacher training workshops. This recalls the evolving process taken by the HKSAR Musikgarten workshops. I sent feedback to Heyge regarding the restructuring of the teacher training workshop, in which I found it most efficient to communicate immediately after observing or team teaching classes. From my perspective, it is the most effective way to reflect and improve, as the memories are still fresh. After Heyge had a follow-up conversation with the teacher trainees in German, I was anxious to share my notes and comments with her to verify my observational skills and determine whether our assessments aligned. I had all positive feedback written out and pinpointed the areas that needed improvement: 1. transition from one activity to another; 2. teacher presence; 3. voice projection; 4. accuracy in singing. Our observations perfectly aligned. Heyge offered numerous possible methods and demonstrated how to achieve competency in those areas, while I was able to come up with only a few suggestions. Even though I do not understand German, Heyge's gestures and manner when speaking to young teacher trainees were uplifting, kind, and pleasant. Heyge held each teacher trainee's hands and hugged them before they left the room. This hug showed kindness and support within the teacher

trainer/teacher trainee relationship. Hugs are not a common social practice in Asian cultures. While I give hugs to my husband, children, in-laws, friends, and young children, my Chinese family members have never given hugs on any occasion.

As I was curious to learn how early childhood music education became Heyge's interest, I asked, 'How long have you been working at these organizations and in general in early childhood music education?' Heyge explained, 'I started in early childhood education in 1971, 46 years ago [51 years as of 2021] and at the time I was teaching here in Germany and it has really been a constant position involved in that area' (LH1,l.6–7). At the age of 18, she was an exchange student and a music student and later became a teacher in Weimar, Germany. Heyge has been a music educator, musician, and early childhood music education advocate. In Germany, teaching music to young children is called elementary music, literally meaning 'learning the basic starting points of music' (LH1l8), even for children aged from birth to six years of age.

In my interpretation, Heyge's explanation revealed that early childhood music education in Germany is well-established, with a long history. It is recognized and respected in the educational field, whereas the HKSAR's equivalent was introduced only about a decade ago. Learning centres have no quality assurance; therefore, they are individual businesses and are not as recognized in the educational field. As for the US, Cerniglia (2013) noted that 'the National Association for Music Education (NAfME) [formerly Music Educators National Conference] has music standards for pre-kindergarten and kindergarten children that focus on singing, playing instruments, listening to music, creating music, and moving to music' (NAfME, 1994). Heyge's journey in life reveals the background of Musikgarten and gives context for her view on intercultural competency.

5.1.2. Interviews

The data above were collected from two formal interviews and multiple informal interviews with Heyge. They were conducted during a trip to Weimar, Germany in July 2017. With a stay of three weeks, Heyge and I arranged varying lengths of time together every day. Aside from the two formal interviews and two class observations at the daycare centre where the Heyge Foundation conducts teacher training workshops, multiple informal conversations and discussions were held throughout the day.

5.1.3. Heyge's Insights

Heyge explained that there are two groups of trainees—early childhood teachers and musicians—in every country worldwide. She believes that a mixture of trainees possessing varying educational and cultural backgrounds creates the richest training environment. Early childhood teachers have an understanding of children's needs, know how to facilitate learning, and generally have better classroom management skills; yet they lack extensive musical knowledge and skills, hindering the depth in expanding their musical horizons. In contrast, musicians focus on the quality and high standard of music produced; while possessing both musical knowledge and technical skills, they lack an understanding of child development, classroom management, age-appropriate communication skills, and knowledge of how to create a safe and fun learning environment. In my experience as a teacher trainer, musicians often lack classroom management skills and are unfamiliar with what an early childhood classroom is like. Heyge summed up the three essential skills as follows: 'The need to understand children primarily; the need for musical skills; as well as the need of commitment to an artistry of teaching which you spend your entire life developing. These three factors together will make you an effective early (music) childhood teacher' (LH1,l.20–22).

5.1.4. Challenges of Training Early Childhood Educators and Musicians

Early childhood teachers are often required to sing, which requires confidence (Swain & Bodkin-Allen, 2017, p. 1). In HKSAR Musikgarten teacher training workshops, preschool teachers' main concern is a lack of professional musical training. Rajan (2017) observed that 'teachers valued music as important to their teaching practice and for its contribution to children's learning and development, but cited limited resources, a self-reported lack of music ability, and an absence of knowledge of the standards for music education' (p. 1). In a study by Nardo, Custodero, Persellin, and Fox (2006), the authors said that 'early childhood educators are the primary planners and executors of music education' (p. 278). Often, these educators feel inadequately prepared and intimidated by the musical skills required. In this study, our group of trainees questioned whether they could offer a quality music experience to children. Heyge explained that 'she deals with a number of teachers whom you would say at first glance have no musical skills, but they can effectively work with music as a means in their classrooms and build those skills' (LH1l.30). Teacher trainers need to help teacher trainees to gain confidence in singing. According to Cerniglia (2013), early childhood teachers have been actively using music to integrate it throughout the day, sing as a whole group, sing familiar songs, and facilitate classroom routines (p. 70). Heyge's role in the training is to demonstrate to these teachers that they are capable, give them a taste of success, and help them to develop skills and confidence. As a past trainer, my aim has been to help teacher trainees implement music in teaching and learning, nurture children's creativity, move purposefully, and develop fundamentals, but I also strive to understand trainees' needs, capitalize on their strengths, help them improve based on what they lack, and take care of their emotional states.

In Heyge's words, 'trained musicians are often shocked to find they must go down on their knees' in an early childhood music classroom (LH11.l.14), and some are not willing or

ready to do so. It is challenging to get musicians to place more focus on classroom management and the understanding of children's developmental level. Often, musicians focus on music knowledge and skills; once they recognize that they must work on understanding children's needs and development, they sense a large gap in their expectations of what an early childhood music educator is like. Some might even believe that their musicianship is not being well used, finding this a disgrace. This not only applies in North America and Germany but also Macao (according to Ying, which will be discussed later in this chapter).

At the beginning of structuring teacher training in the United States, Heyge separated trainees into two groups. Heyge said that her perspective has changed, as she is now working with the entire German nursery school system to implement Musikgarten. Heyge further elaborated that her current role and aim is to convince them that every early childhood teacher has music inside them and needs music to communicate with their children. Otherwise, they might not volunteer themselves or wish to do music in the first place.

5.1.5 Heyge's View on Intercultural Competency (IC)

Heyge discussed the years she taught in Germany, the United States, and Canada. Regarding Germany and the United States, Heyge stated, 'I taught at fee-based music schools' (LH21l.10); hence, she commented that 'parents were interested in having music for their young children and had enough money to send their children to acquire music education, and therefore probably had a certain level of education'. Ethnically, they were Caucasian. When she arrived in Toronto, Canada, few Asian families were mixed in, and she did not and could not observe large differences (LH2l.6–9). In her view, German families are more willing to spend money on music education compared with American families. When she taught in Canada, she adjusted to teaching larger classes because that was the norm. My assumption is that the tuition fee was relatively lower, and that it could only be justified

monetarily if more students were in each class. 'I believed that I was being culturally sensitive and making adjustments according to the monetary factors and norms of each country' (LH2l.9). She adapted to the situation despite the challenges and unfamiliar circumstances and embraced cultural differences musically. In the following examples, the evidence supports Heyge being interculturally sensitive in and out of the three countries.

5.1.6. Reflecting on Heyge's and My Own Context Between Cultures

While I expressed it was a great challenge to teach teachers to meet the expectations of Mainland Chinese parents, Heyge eased my mind and changed my perspective on the matter. She responded, 'I do not have a simple answer for dealing with families from different cultural backgrounds', as she has been dealing with this every day for the past 47 years (LH2l.12). One must adjust to and intrinsically accept the expectations of parents from different cultures. There is no simple answer, as intercultural competency is not easy to explain or teach. Heyge moved from country to country and focused on what she could bring to the children and the community rather than holding on to old practices or familiar things. She did not look back to her old and comfortable practice but instead chose to modify and accept new cultures and practices. In doing so, she demonstrated her intercultural competence. I reviewed what I do daily: parent education. I am bicultural, and I combine the Chinese and Canadian cultures to connect the positive aspects from each culture. While different expectations exist between HKSAR parents and PRC parents, my purpose is to prepare the teacher trainees. I filter and modify teacher training content. While this may be evidence of being interculturally competent, I have doubts and feel unsettled during the process of modifying the teaching content. I worry that I am not teaching the authentic Musikgarten curriculum. Heyge can weave between multiple cultures and accept unfamiliar traditions and beliefs. It was relatively clear that, at the time, I did not understand that the modifications and adjustments are judgement calls as a local teacher trainer. It is situational,

and only I can justify whether it is the appropriate adjustment. At the time, I worried about how it would look from Musikgarten USA's point of view. I looked back rather than just moving forward with the modification. Perhaps I needed reassurance from Heyge. Either way, I realized she never looked back at her old practice as she moved from culture to culture, which also serves as evidence of Heyge's intercultural competence.

Heyge is of German descent and was born and raised in the US. She speaks and teaches in German in Germany. In her words, people in the US recognize her as an American music educator; Canadian colleagues are convinced that she is German. The Germans are often curious, as she speaks good German, but with an accent (LH7l.26–30). Her late husband was German, and his family has lived in the same neighbourhood in Weimar for many generations. Her husband's father was a renowned German composer, the combination of which could cause confusion.

Likewise, my own ambiguity of personal identity has never stopped: I was born in the HKSAR, grew up in Canada, and married my Dutch-Canadian husband. I returned to the HKSAR in 2001. My parents are Chinese, and one of my great-great-grandmothers was Japanese. I was often mistaken as Japanese when I lived in Canada. Heyge expressed how living in a bicultural family and community involves much judgement because the general public will tend to generalize what they see; however, the judging and questioning from others simply does not bother her. She considers it an advantage in gaining a unique understanding of what works in both cultures in teaching. Heyge is competent at living comfortably and successfully in her profession in different cultures and in different countries. Her actions, behaviours, interactions, and accomplishments in various countries are hard evidence of being interculturally competent. In addition, she is living comfortably between two cultures and conducting teacher training workshops that suit multiple other cultures with various language skills and backgrounds in both English and German.

5.1.7. Openness and Acceptance: IC

Heyge explained that she and all the trainers collectively outline the Musikgarten workshops together each year; they review the learning outcomes and continue to enhance the workshops. Heyge said that 'my relationships with all master teacher trainers [is] to be based on trust and not on controlled relationships' (LH11l.29). She allows for different emphases in the workshops, so long as the core direction is aligned. The level of adjustment and modification is always the teacher trainer's decision. In my view, she knows how adjustments can be culturally contextual, both in other countries and locally in the US, and only the teacher trainers on site experience and understand the need for change. In an informal conversation, she provided an example to explain her relationship with the master teacher trainers. In a discussion regarding what the essential elements were to be included in a three-day workshop, some master teacher trainers believed it was essential for the trainees to know the importance of spiral learning and the big picture of the curriculum, whereas Heyge believed it was essential to have the first seven lessons thoroughly taught so that the trainees would be well-prepared to begin. In her words:

> You concentrate on the first five to seven [lessons] and you make reference to [this music approach], some of my colleagues say it's important that the trainees know what the thread of development is over the years. I would be giving that maybe ten minutes but be spending my whole time on how do you get started at the beginning. My thinking is [that if] they can't teach the first seven lessons, they will never get to the second or third year.' (LH11l.30–35)

It was not an argument but rather an opinion that they shared with each other. In my interpretation, it depends on the teacher trainers in the workshop. If the teacher trainees are trained musicians, then they can understand the Gordon language method, and perhaps revealing the big picture may help them to gain a deeper understanding. If the teacher

trainees are experienced early childhood teachers, they have hands-on classroom experience, so what they need is to learn the songs and the essential musical knowledge in each song. It is always contextual and situational.

In her defence of not defining the workshop rigidly, she said that there are simply different ways of conceptualizing the path toward success; there are no wrongdoings. Heyge said there is a wonderful German word to describe the situation: '*jein*', a combination of '*ja*' and '*nein*', a nonsense word that means something in between, neither yes nor no. After synthesizing her words, it is clear that Heyge has complete trust in teacher trainers regarding how they alter the focus in training and tweak their approach in teaching and learning. This leads to two important criteria in intercultural competency, openness and acceptance, which apply to all teacher trainers. In previous years, Heyge has answered every pedagogical question and offered advice based on her knowledge; she always tells the teacher trainers, 'You know the parents and teacher trainees the best and will need to arrive at a final decision on how to adjust accordingly'.

5.2. Dr. Mary Louise Wilson

Wilson was one of the first US master teacher trainers, is co-author of Musikgarten keyboard, books one through three, and is an experienced master teacher trainer in the PRC, South Korea, Taiwan, and Malaysia. She has been working at Musikgarten as a teacher trainer and co-author since its inception in 1994. She was chosen to be one of the participants in this project as she has a unique role, being one of the founding members as well as a master teacher trainer who offers workshops in Asia. Her primary job is to offer teacher training workshops through live workshops and online webinars, discussions, and planning meetings with the president and CEO. In her words, 'I have co-authored several publications, represent Musikgarten at conventions, and present academic and marketing sessions' (MLW1l.8–12). Wilson is a core member of Musikgarten. I met Wilson the

second time I travelled to the United States to receive Musikgarten training as a teacher trainer. I attended two of her workshops in July 2011 in Wheaton, Illinois.

According to Linkins (2015), Wilson had not planned to teach early childhood music. Wilson was teaching at the University of Miami when Heyge was invited to the university. During a personal communication with Linkins in 2011, she expressed that 'working with Lorna and gleaning her philosophy changed my career path. I assumed I would be teaching university students but meeting her and being introduced to [early childhood music] changed my pathway' (p. 115).

Wilson expressed that 'one of the joys of my experience in teacher education has been having the opportunity to visit other countries and interact with teachers interested in early childhood music education. Although language and many other elements are diverse, the love of children and music always permeates throughout workshops and follow-up discussions' (MLW1l.23–27). Unlike Heyge, who has lived in multiple countries for numerous years, Wilson was born, educated, and raised in the US. Wilson has been offering teacher training workshops in the PRC, Taiwan, Korea, and Malaysia annually for over a decade; hence, she can offer many insights into the teacher training workshops she has conducted in Asia.

5.2.1. Teacher Training Workshops in Asia: The PRC, Taiwan, and Malaysia

Wilson discussed the greatest challenge, which has always been the language barrier. She explained that sometimes 'the nuance of an idea or statement cannot be simply interpreted' by the translator/interpreter (MLW1l.28–29); that is, the essence of the meaning is lost in translation. I imagine that descriptive explanations may not be able to translate well into another language. As mentioned, language comes with culture and mentality, involving more than the simple accuracy of a translation.

With the interpreter, there is also a time lapse between a statement and the person's linguistic and musical interpretations, which sometimes interrupts the flow of the idea. She noticed that sometimes the interpretation is much longer than the original statement. This caused her to believe that perhaps the interpreter has added ideas that could help clarify statements made to teacher trainees (MLW1l.29–31). Wilson was not able to converse directly with teacher trainees but has developed friendships and professional relationships with other teacher trainers from South Korea, Malaysia, and Mainland China. In my view, Wilson's approach to training teachers is aligned with Heyge's. They both trust that modifications are needed based on the situation. Their workshops focus on the practicality of what the local teacher trainees need. There may not be lessons on child development, classroom management, parent education, or spiral learning, or the pathway of the curriculum may change. Wilson trusts the local teacher trainers and the translator to explain material in a context in which the teacher trainees will gain a greater understanding.

Wilson commented on the goal of teacher training workshops. With limited time in a workshop, Wilson explained that 'it is almost impossible to do [everything] "perfectly"' (MLW2l.9). Within that timeframe, accomplishing both 1. 'educating' and 2. getting teacher trainees 'field-ready' is 'very difficult' (MLW2l.11). In her opinion, 'teacher trainees must have much follow-up: mentoring, ongoing practical teaching sessions, outside reading/study, guided practice-teaching, and observation of a master teacher's teaching' (MLW2l.13–15). In most cases, this is not practical due to travelling expenses and the amount of time she stays in each country.

5.2.2. Evidence of Intercultural Competency

Wilson has exhibited respect, trust, and flexibility in her comments. As an overseas master teacher trainer, the key to success is to be culturally sensitive and to respect requests from hosts regarding which topics to cover. While she emphasizes that she must diligently

follow Musikgarten's protocol, she also must alter the workshops according to different circumstances. She explained that 'in constructing effective workshops in different countries, I find that respecting that culture and its ways is essential' (MLW2l.36–37). She believes that she should trust in her fellow early childhood music educators and that their goals are the same: to meet the teacher trainees' needs and do what is best suited to educate the teacher trainees. She believes that there could be cultural differences that she does not comprehend; therefore, respecting and trusting the local teacher trainers' decisions is the optimal method. In her words, 'I think it is respectful to follow the lead of the person in charge, often "softly" making suggestions to why another way might be beneficial to the participants, but ultimately accepting the decision and making it work to best suit the teacher trainees' (MLW3l.2–3). It is worth repeating that Wilson was born and raised in the US and has never lived overseas for a lengthy period, and yet she demonstrates qualities of intercultural competency. She is living proof of how one can successfully exchange professionalism in different cultures and countries. It may have been assumed that one can only develop intercultural competency by living overseas. Yet Wilson has been invited back annually to the same countries, which proves that her modified version of workshops works well in East Asian countries. Her workshops were named and advertised as master teacher training workshops in the PRC and hold high educational value for trainees. In fact, she expressed that there was an excessive number of participants in the workshops—nearly 100 teacher trainees in a single hall. In interviews with PRC and Taiwanese teacher trainer Piper Tseng, she spoke very highly of Wilson.

5.2.3. Openness and Acceptance in Order to Meet the Needs of Everyone

Wilson possesses a substantially wide range of teaching experience. She taught Kindermusik, and when Musikgarten was introduced, she shifted to Heyge's revised pedagogical philosophy. Wilson has been teaching music for classroom teachers at the

University of Miami for many years. She explained she has found no conflict due to local cultural differences when teaching the curriculum and has introduced Musikgarten to teacher trainees. She described 'how musicians often concentrate on the technical parts of educating; such persons forget the joy that just moving to the music and singing and listening, without any left-brain concentration, can bring' (MLW3l.17–20). This is common, as musicians regularly practice and perfect their playing skills. Wilson's observation resonates with Heyge's. Wilson needed to make musicians aware of the two missing factors in becoming an effective early childhood music teacher: understanding children and commitment to the artistry of teaching. Teacher trainees cannot focus only on musical skills. This reflects how Wilson follows the principle of Musikgarten, in which one must meet the needs of learners. She enjoys making music with children. She works with openness and acceptance when teaching in Asia to reach out to teacher trainees, regardless of their cultural background. She mentioned that it is her responsibility to identify teacher trainees' needs and expectations and to do her best to guide them on a practical path to success. She discussed how she nurtures teacher trainees and young children to be actively engaged and take ownership in learning. When I was first a teacher trainee in her workshop and later an observer working towards being a trainer, Wilson herself demonstrated curiosity about each student and promoted enthusiasm and a positive attitude toward thinking through, challenging, and extending their ideas. She took interest in building a relationship with each teacher trainee to bring out their strengths and nurture an attitude of continuous learning. In addition, she challenges all Musikgarten teacher trainees to dig deeper into understanding the Musikgarten philosophy. To her, it is important to understand the curriculum as a whole. She sees success in teacher trainees in all different countries and concluded that 'teacher trainees with a strong music background are some of the most successful teachers' (MLW4l.8). This is interesting, as it is not quite how Heyge saw it.

5.2.4. Do Not Be Ignorant about Cultural Differences

Wilson urges teachers in all cultures to reflect on what their first music classes were. She commented that 'being aware of the cultural differences in education is key' (MLW5l.14). Wilson has identified these differences and has chosen to learn more about them and deal with them with respect. This includes the manner in which concepts are presented to the trainees and thus how they present activities to their students and educate parents. The US teacher training workshops do not suit the environment of all cultures, and both master teacher trainers and local teacher trainers must be flexible in outlining modified workshops. Wilson explained how local teacher trainers often reflect on 'their success [as] measured in monetary sales of materials and the number of students they teach; for me, it is more of an attitude they show for continuing education through subsequent music workshops and the teacher trainees' (MLW5l.21). Each year, when Wilson returns to those countries, she often observes the same trainees craving more inspiration and a strengthening of knowledge and skills in teaching; this is her pride and success. Wilson evidently proves her success as a master teacher trainer in offering teacher training workshops both locally and internationally. Teacher trainees' interest in learning more and returning to workshops shows the success in teaching and learning.

In Heyge's interview, she provided the names of master teacher trainers who have been to the PRC, Korea, Malaysia, Taiwan, and the HKSAR; Heyge deliberately said that Wilson is 'the most culturally sensitive' Musikgarten teacher trainer. Wilson discussed how the demeanour of teacher trainers is crucial, as this is how they present concepts, philosophies, activities, and their views on parent education. Thus far, no discussion has been held on how teacher trainers who deliver teacher training workshops impact the perception of the Musikgarten curriculum. In an informal conversation, Heyge praised the teachers who teach one to open up to learning—what one wants to learn is *how* to learn. In

other words, a great teacher can motivate teacher trainees to crave more knowledge and enjoy the process of learning.

5.3. Dr. Jean Ellen Linkins

Linkins is the author of a published book, *A Song from the Heart: The Pedagogical Philosophy of Lorna Lutz Heyge, PhD*. Since 2010, Linkins has been working part time as a music faculty member at South Carolina School of the Arts (Graduate and Undergraduate Music Education and Applied Voice) at Anderson University, Anderson, SC, USA. Linkins became a preschool music teacher at First Presbyterian Church, Greensville, SC, USA in fall 2017; has been a private teacher of voice lessons since 1997; and has offered Musikgarten classes in the same area since fall 2002 for children ranging from birth to age nine. While she teaches music graduates in music education to become music teachers, she also teaches vocal performance to both undergraduate and graduate students. Linkins possesses a high level of professional musical training and uses the Musikgarten philosophy to teach music fundamentals to two-, three-, and four-year-olds at preschool.

Gordon Language is a graduate-level class at Eastman Music School. Linkins (2015) took this course in 2001 (p. 4) and currently teaches a graduate class in music education at Anderson University that includes the Gordon music learning theory. Linkins (2015) contacted Heyge during the summer of 2001 and met her in Greensboro, NC to discuss the Musikgarten programme. Afterwards, she took all levels of Musikgarten workshops in the summer of 2002 (p. 4).

Linkins (2015) was thus personally trained by Heyge, alongside other hand-picked teacher trainers. According to Linkins (2015), she is an accomplished musician and a music lecturer at Anderson University. She shared her experience as a Musikgarten trainee back in 2002, in addition to discussing her relationships with the Musikgarten teacher trainers in the US. Her interest in Heyge's teaching philosophy was sparked in 2001 when she studied for

her Master of Music Education degree at the same school as Heyge: Eastman School of Music. Eventually, this led her to research Heyge's teaching philosophy as her doctoral dissertation topic, and her writing was subsequently published.

Linkins's perspectives are presented in her published dissertation/book. In my interview with Linkins, she described the process whereby Heyge passes along a special spirit of love and nurturing, not only in her interactions with people but also in her entire teaching philosophy. She expressed how she has experienced this over the years at the Musikgarten conferences. In her words, 'the trainers and trainees evidently showed how they embrace and carry on the Heyge teaching philosophy that transcends boundaries' (JEL3l.27). The 'hand-picked' original group of teacher trainers has a central, core value that is aligned, and their relationship as trainees and trainers is bonded. In my view, the core value is based upon the Musikgarten principles. Among the individuals I interviewed, Linkins is unique as a teacher trainee whose interest was sparked by Heyge in her teacher training workshop. Linkins not only researched Heyge's pedagogy and philosophy but also collaborated with her and investigated and reflected on her own learning and teaching, thus extending her learning.

Linkins quotes Wucher (1996) in her research, who said that 'Musikgarten is neither a German, nor an American phenomenon but has no boundaries of time and place.' Although Linkins did not directly discuss Musikgarten in a cultural context in her published book, the above statement does. Linkins believes this is part of the reason why Musikgarten is being used in multiple countries successfully, and why different cultures have adapted it to nurture children in diverse languages.

5.3.1. Linkins's View on IC

Linkins's students at the university are all English-speaking, and although it seems to be a comparatively monocultural institution, they come from all over the US and other countries. Linkins recalled the years that her father was stationed in France and commented

that she has always had openness to what might be considered multicultural living. Her daughter resides permanently in France with her two children. In her words, although she has resided in the United States for her entire life, she has always been completely comfortable with multiculturalism (JEL31.28).

Not only does Linkins have as high of educational standards as Wilson or Ong, she also values meeting individual students' needs in learning. Linkins stated that she has a love of teaching, learning, and students and is a devout Christian who views music teaching as her calling. Linkins commented positively on Heyge's personal sensitivity to intercultural music making, music teaching, and naturalness with people from all cultures.

5.4. Piper Tseng

Tseng is the founder of Piped Piper International and the author of Musikgarten in Chinese, with guidance from Heyge. She was the local Musikgarten teacher trainer in both Taiwan and the PRC. Tseng was first based in Taiwan and is currently based in Beijing, continuing to run multiple training centres between the PRC and Taiwan. Tseng explained the following:

> I am the, the formal title of my title is President of Pied Piper International and I have two. One is based in Taipei and the other in China, based in Beijing. But in China they also give me this title of Master Trainer because, you know, they call me expert trainer, I don't know why they do this but they have a kind of [notion that] expert means you know something. (PT1l.8–12)

Tseng said this confidently; in Chinese culture, the title of 'expert' denotes someone who has gained reputation and social status (PT1l.3–4). She has been running Musikgarten in the PRC and Taiwan for 20 years as of 2021 and has been offering teacher training workshops over the past few years. To understand more about Tseng's relationship and involvement

with Musikgarten, I asked a question regarding how often or how actively she has been interacting with other teacher trainers in other countries. Tseng described this in detail:

> Oh quite a lot, in the early years, when I first went to China or Taiwan, we had trainers mostly from the States and it wasn't until after I had trained the Chinese speaker trainers will be able to train mostly workshops and a few years ago. I also started training a local Chinese trainer but she no longer works for me. She worked as a trainer for several years so now we don't have any Chinese, mainland Chinese trainers anymore. (PT1.l.23–26)

Tseng would fly master teacher trainers from the US to conduct teacher training workshops in the PRC and Taiwan. In 2015, HKSAR Musikgarten and PRC Musikgarten shared their travel expenses, flying the former vice president, Jill Hannagan, to conduct workshops. Wilson was one of the US teacher trainers who visited both the PRC and Taiwan for over a decade, as mentioned in the previous section. Hannagan and Wilson are both from the first batch of hand-picked trainers trained by Heyge. They were both identified by Heyge as people who have the capacity and understanding to become teacher trainers. Tseng has worked closely with these US master teacher trainers for many years. Additionally, a few years ago, Tseng personally trained a few Chinese teacher trainers to conduct teacher training workshops. She shared that her brother, Christopher Tseng, a professional musician and educator who resides permanently in France, used to live in Taiwan and regularly conducted teacher training workshops for a while. In recent years, C. Tseng has cut back to offering teacher training only once a year in the PRC. Tseng mentioned that C. Tseng possesses a Master of Music degree, specializing in cello, and is currently a cellist with one of the symphony orchestras in Paris.

5.4.1. Understanding IC

When discussing international exposure, Tseng shared, 'Yes, I would say, I've had mostly American Taiwanese background and in some way Taiwanese trainers have Taiwan background' (PT1.l.31–21). Tseng expressed the reason for inviting teacher trainers from the US:

> It's very different because use for any pedagogical the key is with the teacher. And I remember the first time, this is something she [Heyge] was stressing too, is that the teacher makes [the difference], and I have and arranged for [training workshop]. In the nature of we have some experience, I still like to get different trainers and in the first few years I had the policy of inviting, it was the first training in China. (PT1.l.35–36, PT2.l.1–2)

Tseng possesses a master's degree in business from Columbia University and Harvard Business School. She studied children's music education during a trip to the US and is currently a member of the Early Childhood Music and Movement Association (ECMMA) in the US. Tseng described how the US master teacher trainers use the American approach, so teacher training workshops need to be moulded in such a way that local Chinese trainees can adapt. It is not only the language differences but also the vast cultural differences. Tseng worked with Heyge and published Musikgarten in Chinese. She incorporated Chinese folksongs into the Musikgarten Chinese curriculum and created written workbooks for children three and a half years and older. Recalling the early childhood education courses in my undergraduate study, the Canadian curriculum encourages play-based gross motor movement for kindergarten students aged four and five, as writing (which uses fine motor skills) is not introduced until compulsory education in elementary school at the age of six. Having taught at two international schools that use the American curriculum, my understanding is that children in the US can enrol in kindergarten as young as four years

seven months, and writing is introduced gradually during the elementary years. In the HKSAR, young children enrol in half-day pre-nursery as young as the age of two, and writing is introduced at the age of three in the first year of kindergarten. I can see that the societal and/or parenting expectations around writing in the HKSAR and PRC are somewhat aligned.

Having local teacher trainers allows for flexible training workshops to be held more regularly; the PRC holds teacher training workshops as often as every other month, and US master teacher trainers visit annually, as they offer a different perspective from both local teacher trainers and teacher trainees. Tseng explained the following: 'I also realized just simplifying the trainer to workshop, it offers a different perspective and the other, the teachers, especially beginning teachers, they gave a lot if they have to and so the bridge doesn't pose a barrier for them so I kind [of] find that for US based trainers' (PT2l.8–10).

From my observation, the local teacher trainers offer a solid foundation for teaching and aim to prepare teacher trainees to be ready to enter the field, particularly geared toward local mainland Chinese families. The US master teacher trainers do not come into conflict with the beliefs and practices that are already established but open trainees' eyes and inspire them. The US Musikgarten teacher trainers demonstrate their singing, manner, and approach to teaching in English. The songs are sung with different musical styles and accents; teacher trainees can then engage and experience as a learner. The presence of the US master teacher trainers stimulates both local teacher trainers and teacher trainees educationally. They share their experiences in teaching and demonstrate, for example, different ways of teaching one song with various educational objectives according to what the children need. In the PRC Musikgarten teacher training workshop, both master teacher trainers and local teacher trainers spend extended time learning to sing, and teacher trainees are meant to learn by rote, echoing back in order to learn auditorily. Many teacher trainees are preschool or

kindergarten teachers, and they have little or no previous musical training. Given that not every song is included in the audio recordings, PRC teacher trainers go over each song from the suggested lesson plans.

In an early childhood music classroom, we follow the children's and teachers' need to switch gears spontaneously. Both local teacher trainers and teacher trainees continue to evolve and seek new ways to efficiently teach Musikgarten in Mandarin. Heyge mentioned how the teacher trainees asked to sing the same songs repeatedly in workshops held in China. The trainees mimic everything that the trainers do. An important part of the workshop is to sing together as a large group. The teacher trainees gain security in grasping the pronunciation and meaning of the song. The success of teacher training should be defined based on whether the teacher trainees' needs are being met. In this case, it is different than in the US, Taiwan, Malaysia, or the HKSAR. Most of the teacher trainees are experienced early childhood educators, but English songs hinder their learning progress. To help teacher trainees be prepared for the field, teacher trainers must be able to sing those songs comfortably so teacher trainees gain confidence.

The dialogue took a different direction as the interview went on, and a discussion of cultural differences between the PRC and Taiwan took place. Here is an excerpt:

> You know it's more than just a language barrier, it's cultural, verbally we are, when we bringing in western education philosophy in this way and in Taiwan, it's a problem, many in Taiwan I've never sensed the gap there, a big gap, but in China, mainly that was the major issues of that so a lot of the messages did get lost in translation because they need to [listen to the] Chinese based teachers, they need to [understand] the education philosophy before they could grasp or even understand to try to do with children. (PT2l. 18–21)

She explained that she has a trusting relationship with the local trainers. She knows the local trainers well due to the substantial amount of time spent with them, both inside and outside the classroom. Similar to Heyge, Tseng has absolute trust in how they offer a pedagogically sound workshop:

> We do have a policy for several years, we give them free refresher courses so they can always come back for and we encourage them to come back and we want to come back so we even make it mandatory for them to come back in the last year simply because I realized that just going on a very short training is simply not enough. They really need to be around you [me] more, they need to be breathing it and feel it so before they could feel it [too]. (PT2.l.44–46, PT 3.l.1–2)

For trainees, she used to have a system in which they joined a refresher course for free, as she understands that trainees will have a better chance of succeeding if they engage in singing, participate in teaching and learning, and have a chance to ask follow-up questions. Tseng explicitly explained that her goal in demo classes is to present the connection with the parents, grandparents, and children. It is a veritable challenge each time, as the composition of every class is different. As she explained:

> Disaster in the sense that the parents were very difficult to the parents are difficult their son, their daughter so now live in Beijing and in their 50s, 70s, 60s, grandmas and they can't do but the children are doing what they were, very shy who had never been to a big class, I thought the children were doing great so disaster in the sense the and if I were teaching that class I would feel a disconnect between these, may children so they feel and I was used to it except that we should have a better model class. So when you do it what do you want to do, send the best to class, children to follow and cooperating and be appropriate models but didn't work out that way but its hard for them [teacher trainees] to realizes, for them to grasp the fear of that, that his

> is the kind of classroom they will be facing when they go home so in a sense, that was a reality check and this is the kind of class you will be facing when you go home. (PT3.l18–25)

In the HKSAR's teacher training demo classes, there could be parents coupled with grandparents who do not respond to class instructions, simply because they do not know or understand the expectation of being a learning partner. Teaching early childhood music classes with an adult in the classroom is essentially catering to two groups of learners. Teacher trainees must learn how to connect with these adults. Direct teaching to students is a common practice, and having a caregiver serve as an active learning partner is unconventional. It is important to show teacher trainees how this can be done successfully, and at the same time, this helps the trainees to set realistic goals and expectations. Tseng aims to present to the class what could happen, both positive and negative. In an ideal world, all parents, children, and caregivers would follow the entire class perfectly, but this is not typically the case. It is essential and practical to offer trainees the psychological preparation to handle these challenges. Similar to Heyge, Tseng attempts to understand the trainees' needs, works with them on their educational and musical abilities, and emphasizes learning accordingly so that they are guided along the proper path.

5.4.2. Cultural Expectations: The PRC and Taiwan

Tseng commented that teacher trainees, having grown up in traditional classrooms, are expected to sit straight and stay still; these kinds of children are considered well behaved, and the teachers are thought to be great teachers. Tseng stated that 'this is how they own classroom before they came to Musikgarten, they were leaving their own class this is how they were training them, training children to behave in class' (PT3.l.34–35). Her job is to demonstrate how to fulfil the children's developmental needs. Those in baby and toddler classes cannot be expected to stay still. When this is discussed in workshops, trainees are

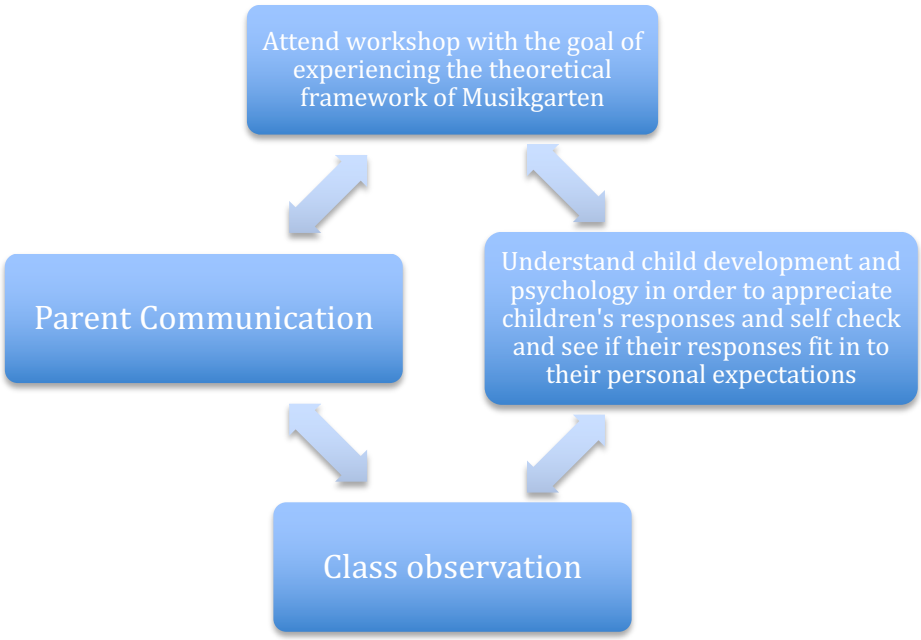
typically shocked by this new expectation. Tseng said that it is a common culture shock and gap. As a teacher trainer, Tseng is aware of the importance of educating the teacher trainees so that the teachers can eventually educate the parents:

> Train teachers, you would draw as to changing the teacher is able to find a way to somehow, so trying to find out what's the teacher. Secondly, the theoretical framework that teaching music, especially teaching music to young children, is very different culturally to what they are used to teaching, and thirdly is the concept of teaching music. So music is a Chinese big and new concept, teaching music is not about singing songs and dances. (PTl.4.l.9–14).

Large numbers of teacher trainees in Taiwan and the PRC return to their preschools or kindergartens in different provinces after training and conduct their classes by embedding Musikgarten activities into their lesson plans. This serves the Heyge philosophy of having a non-music specialist use music as a tool and actively make music on a regular basis, which nurtures young children's musical aptitude. Tseng discussed the essential elements in her teacher training workshop. She believes that teacher trainees must gain enough experience to understand the principles, build their knowledge and skills, and deliver meaningful music classes. Figure 5.1 below illustrates the cycle of teaching and learning that Tseng described.

Figure 5.1

Cycle of Teaching and Learning in PRC and Taiwan Teacher Training Workshops



The cycle of teaching and learning explained by Tseng reveals a deeper understanding of how to empower teacher trainees and strengthen their knowledge and skills. In this cycle, Tseng maps the process of helping teachers to grow professionally in communicating with parents, which benefits their communication skills. From class observation, teacher trainees can begin processing the theoretical framework of Musikgarten, connect with parental communication, and reflect on the children's responses in relation to child developmental stages and child psychology.

5.5. Jenny Ong

Ong is the founder of Musikgarten Asia, which is based in Malaysia. She is also the co-author (with Heyge's guidance and advice) of Music Circle, a preschool early childhood music curriculum. Music Circle is similar to the Musikgarten Music Keys preschool curriculum and is tailored to serve the local community in Malaysia. Musikgarten teacher trainees from Singapore travel to Malaysia to acquire teacher training. Ong possesses various

professional music diplomas in piano and explained that 'I received education both in the UK and the US and have extensive teaching experience and understanding in two other major early childhood music curriculums: Kodály and Dalcroze pedagogies' (JO1l.12). Among all the interviewees, Heyge and Ong were the only ones who mentioned these two main pillars of pedagogy that greatly contributed to the Musikgarten pedagogical philosophy. Her understanding of teaching musical foundations to young children is not only practical; she also understands the structure, pathway, and importance of spiral learning throughout the curriculum. She received a British Council Scholarship to do post-graduate work in music education at the University of Exeter, England, followed by a master's degree in Education, specializing in early childhood music and education at Lesley University, Cambridge, MA, USA. Ong possesses strong musical skills and understanding in teaching and learning in early childhood music education. According to Ong, she adapted Musikgarten and co-wrote Music Circle with Heyge in 1997 to serve the local community in Malaysia (JO1.14). I had been unaware of Music Circle until my interview with Ong; it was not mentioned in other literature or other interviews. Music Circle follows the guidelines of the National Preschool Curriculum in Malaysia. More than 3,000 preschool and music teachers have attended the workshops. The Musikgarten curriculum also has a preschool programme named Music Keys, which serves the US community. Further research must be conducted to compare Music Circle and Music Keys; such research could uncover details of what works for a Malaysian community versus a US community in terms of culture.

Prior to the interview, I acquired resources from the Musikgarten Malaysia website that were verified by Ong. Ong's teacher training workshop is the only workshop to have an admission requirement. All teacher training workshops are conducted in English, unlike in the PRC and Taiwan. Aside from prior musical training as a prerequisite, auditions are conducted to ensure the applicants' English level is adequate. Teacher trainees for the initial

Musikgarten programmes (from birth to four years of age) need to possess a minimum of Grade 5 ABRSM (Associated Board of the Royal Schools of Music open exam) in both theory and a practical instrument. To take the teacher training workshop for young children (ages four to five and a half), applicants must possess a minimum of Grade 7 ABRSM in both theory and a practical instrument. Regarding the highest levels, the Musikgarten keyboard programme (ages five and a half to nine), applicants must possess a minimum of Grade 8 ABRSM in both theory and a practical instrument.

5.5.1 Classroom Observation and Informal Dialogues

Ong explained that 'the Malaysia Musikgarten teacher training workshops are set up primarily to serve musicians' (JO2l.1). The ABRSM exam is an open exam widely taken in both Malaysia and the HKSAR. Ong expressed that 'parents are eager to send their children to receive music education and graded exams to measure up children's accomplishment' (JO2l12). This is also HKSAR parents' expectation.

Prior to the workshop, Ong and I had a brief conversation in which she explained that a teacher trainer whom she had personally trained would conduct the workshop that I would get to observe; she would be present and at times would provide her input and pointers to the trainees. The teacher training workshops were thus co-taught by Ong and a local trainer.

There were short breaks during the three-hour workshop. I listened to the teacher trainees' conversations outside the classroom, which were in Mandarin. It was fascinating to listen to what was being said. The teacher trainees were friendly and welcoming. They asked me questions pertaining to my research. The teacher trainees expressed genuine goodwill in working with and supporting one another. They were motivated to collaborate and extend their learning journey together. A few teacher trainees offered their contact information to help me understand their training experiences. During the workshop, they conversed in English and demonstrated a high level of musicianship. These teacher trainees'

understanding of musicality was the highest among all the workshops I observed, including the ones I conducted in the HKSAR. For some of them, English might be their first language, while for others it might be the third language. Interestingly, both teacher trainers and trainees acquire the vernacular to communicate and articulate themselves comfortably in English. The focus of the class was music material on how to teach patterns, sing accurately, and lead children to understand the function of the neutral syllables—Gordon language method and Musikgarten philosophy. The discussions concerned how each of the music elements serves as a building block, leading to music knowledge and skills that might arise many years later. Teacher trainees focused on the larger perspective in musical training for students. They sought to make sense of the approach, gain a deeper understanding, and implement it in their teaching of young children, eventually leading to instrumental teaching. They went in depth to justify the details of each lesson being musically sound and vertically connected. Hardly any singing or mimicking of instructions were observed in this workshop. Instead, multiple in-depth questions were asked, many of which brought the trainees' hands-on experience into discussion; some raised questions, and others offered their strategies for addressing similar issues.

This reminded me of Heyge's statement that our goal as teacher trainers is to meet everyone's needs. Ong has been teaching Musikgarten in Malaysia for more than 20 years. She is a successful and well-respected music educator. What she chooses to expose to the trainees is what she believes trainees need in this particular culture. Ong strongly believes in helping teachers learn the teaching methods and philosophy, and comparatively less focus is placed on instructional skills and classroom management or child development. Ong believes that singing, music literacy, and playing an instrument proficiently are the foundation for teaching children music. Previously, Wilson commented that teacher trainees with strong musical skills are those who may have the best chance of success.

Teaching music with different strategies was the primary focus of the workshop. Child development, curriculum development, spiral learning, and all major early childhood music approaches that influence Musikgarten were briefly discussed. At the second break, the teacher trainees discussed with one another how amazing and inspiring the workshop had been. They shared their teaching arrangements with one another, and on many occasions, the trainees stated that they held Ong in high regard. Teacher trainees had strictly scholarly conversations the entire time. They are very serious in teaching and learning. The community receives the training well, and the administrative work in Malaysia is managed by Ong's older brother. Musikgarten Malaysia is, in my view, culturally adjusted to meet the needs of teacher trainees, parents, and children.

5.5.2 Interview

Ong noted that 'I have always had very high standards and expectations' (JO2l.22). She used to teach at a prominent international school and has been an adjudicator for national musical events and competitions for more than two decades. She explained that 'I was by chance introduced to Heyge in a music event when Heyge was invited to Penang in the late 80s. The rest is history, and as soon as we connected in music, I soon thereafter learned about Musikgarten' (JO3l.2). Ong has a calm and kind demeanour; her teaching is mesmerizing to teacher trainees. Teacher trainees were focused on and responsive to Ong's feedback on their learning, as her presence as a teacher is powerful. Sitting in on Ong and her teacher trainer's workshop reminded me of being in a lecture hall when I was a graduate music student. Everyone means business, and everyone is there to learn. In my view, Ong reveals the range of her pedagogical philosophy: she shares the big picture of how spiral teaching and learning can benefit children. While teacher trainees should follow lesson plans diligently, they are encouraged to make pedagogical decisions in teaching, something that has not been discussed in other countries.

It is a norm that teacher trainees in Malaysia complete all levels of Musikgarten teacher training workshops. Teacher trainees are interested in building long-term relationships with students, which begin in the early years and connect vertically to later years music education. This long-term relationship in Malaysia is between teacher trainers and teacher trainees in addition to teachers, parents, and students. This is different than in the other countries I investigated for this research.

5.5.3. Understanding IC

When discussing the teacher trainees' cultural backgrounds, Ong simply explained that with the prerequisites for taking the teacher training workshop, there are very few or no issues in understanding the Gordon language method, as teacher trainees are all trained musicians. Ong could not address any particular cultural conflicts. She explained that 'teacher trainees have pride being able to enrol to the teacher training workshop as the workshop is reputably high quality' (JO2.l.56). From my observation, teacher trainees make great effort to adapt to how the workshop is set up. Regardless of their ethnicities (Chinese, Malaysian, Indian, Singaporean, or Indonesian), 'they work diligently in group work and individual study' (JO2.l.57). Teacher trainees take the opportunity to practice and engage in all activities. They have a great team relationship as a group, and the atmosphere of the teacher training workshop is academic and intense.

5.6. Jelly Au Man Ying

Ying is the owner of a private music school called Jelly's Musikgarten in Macao and is one of the locally trained local Musikgarten teacher trainers. She conducts teacher training workshops in both the PRC and Macao. An interview and observations were conducted in Shenzhen, PRC. Ying explained, 'I'm the principal of Jelly's Musikgarten, and I am a Musikgarten trainer in China. Actually, first of all, I will, may need to do the management in my school, but I'm still teaching' (JY1.l.13–14). Ying mentioned that one of her regular

training workshops is held in the Zhuhai Province, southern Guangdong Province, PRC. Ying possesses an undergraduate degree in music, specializing in vocals, from the University College Sedaya International in Malaysia, accredited by the University of Newcastle in Australia. She completed her study in Malaysia. Ying has been a Musikgarten teacher since 2010 and was trained by Tseng to be the first local Musikgarten teacher trainer based in the south of the PRC and Macao. Ying was primarily mentored by Tseng, and she expressed great gratitude to Tseng. Ying uses the Musikgarten in Chinese programme published by Tseng. Mandarin and Cantonese were used for the teaching instructions in the teacher training workshop in Shenzhen, PRC. Unlike teacher training workshops in Beijing (where I sat in as an observer in 2011 prior to embarking on this research) and in Taiwan, these workshops were conducted in Mandarin only. Macao is situated close to Zhuhai and was a colonial area with Portuguese and British influence. Yet Ying explains that neither Portuguese nor English is the first language of most Macanese. The Macanese speak Cantonese and Mandarin like people in the HKSAR. The folksongs in the Musikgarten curriculum were sung in English and the rest were in Mandarin, according to the Chinese Musikgarten version. Ying explained that she uses Cantonese, Mandarin, and English to cater to teacher trainees' needs.

5.6.1. Interview and Workshop Observation

During the observation, the workshop was conducted in Mandarin with some Cantonese. Ying described the teacher trainer and teacher trainees' relationship in her teacher training workshop, saying, '[a]ctually, teacher trainer [and] teacher trainees are more effective in class and improvise skills and that's it. How to make the Musikgarten fun' (JY1.130–11). Ying further explained that teacher trainees come primarily from different provinces in the PRC and are at diverse levels in teaching and musical skills:

> They have come from a big [city] or province, this why they bring a lot of [different knowledge], some of them are first timer and some have experience to teach Musikgarten already. So every time they come back for training, they bring some problems or some ideas for us doing the class. (JY1.l30–33)

5.6.2. Differences in Teacher Training in Macao and the PRC

Later, Ying explained that teacher trainees from Macao are different from those from the PRC. Musically trained teacher trainees from Macao who have teaching experience in secondary school believe that they naturally have the set of skills needed to teach young children, as they are accredited to teach higher level music and older children. Ying believes that most of these participants have a lower regard for early childhood music education. Having said that, musicians and educators from the PRC are eager to travel from afar to learn more about early childhood music education. As Ying described:

> Macao teacher thought they had music education. They thought they were in that because they can teach part of the lesson and they can teach in middle school. They actually can survive right in Macao. Teacher, their thinking is, if you ask them to study early childhood music education, they would think they lower level. I don't need to spend some time on this because I can survive already and I can get a high salary and then maybe, because our cultural. It's like that when we are young, we study piano, we study the old instruments. We go for the same and after exam, then we, if and after that we will go to official study and come back and then we know we can do the musician or teachers. (JY2.l.14–22)

Ying explained that this is a common cultural recognition in terms of early childhood education. It is a misconception that musicians who achieve a high level of instrumental music skills are equipped and prepared to teach. Ying further explained the diverse cultural working environment in Macao:

> Actually when, mainly talk in Cantonese so in class I will use the Chinese (Mandarin), Cantonese and English so only, I do the song if, depends on class, if they know English so they will conduct English in the class, if they don't then I will use Cantonese but still use the English song. (JY2.l.3–5)

Parents in Macao perceive early childhood music education as having less academic value and music education teachers as having fewer teaching skills compared with those in elementary and high schools. Ying also explained that teachers in Macao measure the monetary return of their work. Simply put, teaching private instrumental lessons requires less physical work and earns more money compared with teaching Musikgarten classes. Teachers from Macao use their knowledge in music to measure the knowledge and skills they must acquire to teach. Early childhood classroom management skills and an understanding of young children's development are not considered essentials skills in teaching.

Ying mentioned that her teacher training workshops conclude with a singing examination, which is unlike other Musikgarten teacher training workshops. During the workshops, she teaches many songs, and an examination is given on the last day of the workshop that determines whether the teacher trainees are good enough to receive a teaching certificate—the product. Tarnowski (1999) and Smithrim (1997) identified the importance of honouring the process of musical play more than the product. In other teacher training workshops, there are no examinations; but in Ying's workshops, every teacher trainee sings individually and is evaluated independently of the group. Teacher trainees who do not pass the singing examination are allowed to return to receive the same training and take the same examination at the end of the workshop. A teaching certificate is a form of societal recognition and helps to open career doors; therefore, teacher trainees focus on what is on the singing examination. Certification is generally valued in Asian culture, even for teachers working with children as young as the age of two.

Ying explained that there are different practices and norms among different provinces in the PRC. Teacher trainees often introduce new knowledge and experiences. Ying has been imitating a folk dance that originated from the Sichuan province in Southwest China, and once, a trainee demonstrated to her how the natives would do the dance. It served as a great teaching exchange, and she values this kind of experience. Ying said that the teacher trainees have brought in exciting knowledge regarding Mandarin folksongs. Often, teacher trainees come from the region where the song originated.

During breaks, the teacher trainees I observed spoke Mandarin and Cantonese with one another, with the conversations primarily about the singing examination at the end of the workshop. Teacher trainees practiced together, testing one another in singing and remembering tonal and rhythmic patterns. They focused on drilling the materials, and frequent repetition occurred. In addition, they shared their work situation and how their institution paid for the training, and they articulated that the certification was important to them. Ying strolled around and checked in, and would often speak in English to ask, 'How does one say this in Chinese?' In addition, Ying brought up how the backgrounds of teacher trainees are diverse:

> Because their cultural is we are the big country, everything is okay, you can accept other way, but in Macao, it's like they have the facility or they have the methods, but sometimes they reject, ignore it to learn because enough because I earn money. When I teach the beginner lesson, one hour and I have, I just sit down and then I teach. What do you teach? Musikgarten, right, it's very hard, very tiring and they would think, why, they would think of the financials. (JY31.3–7)

Tension arises toward the end of the teacher training workshop, as acquiring the certificate is important to them. The singing examination at the end of the workshop hangs over the teacher trainees' heads, and they spend prolonged periods of time practicing singing.

This might suit the way in which local teacher trainees' learning styles are teacher-centred, exam-based, and goal-oriented. From my observation, Ying spent time at the beginning of each workshop to develop an atmosphere of conversation and sharing ideas. She implemented the same unconventional strategies in her teaching. As the workshop progressed, she became more authoritative, as teacher trainees were not being responsive to the discussion. Fun group discussion is not a conventional local practice; it is new to the local teacher trainees. When questions were posed by Ying and teacher trainees were asked to answer, tension started to build. Teacher trainees appeared concerned and inquired whether these same questions would be asked on the singing examination.

In an informal conversation, Ying shared that she regularly does online research to learn different ways of delivering folksongs and activities. Ying explained that she has the advantage of being able to access YouTube, Facebook, and other social media, as she is in Macao, a Special Administrative Region in the PRC. Teacher trainees in the PRC do not have such access. I was not aware of this prior to the interview.

The next chapter begins with a discussion of intercultural competence *within* Musikgarten contexts. For the second part of the chapter, there will be a discussion of intercultural competence *between* Musikgarten contexts. I aim to place the findings from my interviews in context with the research literature and the chosen theoretical frameworks.

Chapter Six: Discussion

6.1 Intercultural Competence *Within* Musikgarten Contexts

6.1.1. Tseng: Chinese Version of Musikgarten

Previously, I mentioned that the three elements of intercultural competence described by Hanada (2019) are the ones I resonate with best. Tseng's actions—that is, taking the initiative to connect two cultures—demonstrated those three elements: cognitive, affective, and behavioural (Hanada, 2019, p. 1020). The behavioural element is one's ability to adjust and adapt to various cultural contexts (Hanada, 2019, p. 1020). Tseng invited Heyge to help her in translating Musikgarten into Chinese and adding Chinese folksongs. While her understanding of Kodály philosophy was never discussed, she bridges cultural differences with her intercultural competency and used one of the characteristics of the Kodály method, which is about the 'musical mother tongue', as was discussed in chapter one. Chinese folksongs are relatable to the teacher trainees in both the PRC and Taiwan. This is an unconventional teaching approach, and with it, Tseng built the first stepping-stone for teacher trainees in the PRC and Taiwan.

She possesses cultural knowledge and has put her knowledge into action to adjust and adapt the Musikgarten curriculum. Not only did Tseng essentially build this stepping-stone to allow teacher trainees to develop intercultural competency, she also utilized the affective element, which can determine whether one truly has the quality of being open-minded and can put it into action (Hanada, 2019, p. 1020).

Chapter one also discussed Kodály's belief that intercultural competency eventually leads to an understanding of and appreciation for music of all styles, genres, and cultures (p. 8). Tseng had the US master teacher trainer focus on singing in her workshops, which may seem quite different from the US Musikgarten teacher training workshops. Some may mistake the workshop as being inauthentic; yet in my view, this is the second stepping-stone

for teacher trainees to expand their horizons, step outside of their comfort zone (e.g., by singing Chinese folksongs), and be open-minded and accepting of unfamiliar knowledge and cultures. Having the US Musikgarten teacher trainers teach singing throughout the workshop gives them first-hand experience with a native English music educator, an experience they will long remember. It is aimed at allowing them to become familiar and comfortable with singing in a foreign language. The goal is to lead them to an understanding, appreciation, and acceptance of other musical styles, genres, and, most importantly, cultures. Zakaria (2000) discussed characteristics of intercultural competence, noting that these attributes and skills are partially inherent but partially learned. Sharing the same culture as the teacher trainees, Tseng offers a bite-sized approach to unveiling unfamiliar cultures and knowledge to cater to various levels of acceptance. Tseng is enabling teacher trainees to achieve intercultural competence, serving as a role model in adjusting and adapting to various cultures. She demonstrates in local teacher training workshops how to explain other cultures' traditions and musical styles respectfully, thus utilizing the aforementioned behavioural element (Hanada, 2019, p. 1020).

The goal of the prolonged rote singing and echoing in the PRC teacher training workshop with the US master teacher trainer is to achieve 'fixed action patterns' (Tan, 2016c), which was discussed in chapter three. With practice, teacher trainees will achieve 'effortless action (*wuwei*) and would be free to to be creative' (Tan, 2016b, p. 104). From a musician's point of view, this is when we are 'in the zone' and can freely express our feelings through music, as well as apply our own personal interpretation and thinking in the performance.

6.1.2. Making Music with Joy

Ying was born and raised in Macao and enrolled in an undergraduate music programme that collaborated with an overseas university. She has remained in Asia, and her

background and experience were shaped by Asian cultures. In the interview, Ying repeatedly mentioned that she wants both the teacher trainees and her students to have fun. While Ying did not discuss Musikgarten's five pillars during the interview, she demonstrated one of the characteristics of the Dalcroze method: 'the vital enjoyment of rhythmic movement'. The process of making music should be joyful. In chapter three, we learned that one of the characteristics of Confucius' philosophy is how music was used to harmonize society; music is joy. I quoted Tan's comments (2016c) that the Confucian educational goal is 'not simply the accumulation of knowledge, but also the enjoyment of the learning process' (p. 5). Nowadays, the teaching approach in Asian countries often focuses on mastery of skills, with less focus placed on teaching children to move musically and purposefully. Ying demonstrates her belief in the Musikgarten approach as based on both Dalcroze's method and Confucian philosophy—move and make music with joy. She runs teacher training workshops aiming to offer a fun learning journey. To a certain extent, she demonstrates the affective element from Hanada (2019, p. 1020), as she attempts to initiate fun group discussions in the teacher training workshops.

Ying demonstrates a new teaching approach to local teacher trainees, executing an effective lesson in a joyful manner and teaching singing in front of peers to help teacher trainees develop a taste for a different learning environment. It is a step in the right direction toward intercultural competency. The attitude of the teacher trainers, atmosphere, and classroom culture presented to teacher trainees become imprinted in the teacher trainees' minds. Singing tonal and rhythm patterns builds teacher trainees' basic singing skills and helps them develop listening skills; moreover, inviting a trainee partner to echo back prepares teacher trainees to reflect on their instructions.

6.1.3. Teaching Children to 'Hear What They See and See What They Hear'

The Musikgarten curriculum teaches children to be musically literate—'to hear what they see and see what they hear'. Ong has an admission requirement in recruiting teacher trainees, which enables her teacher training workshops to focus on the Musikgarten philosophies and curriculum and learning the Gordon language method. During the interview, she mentioned that she has high expectations for her teacher trainees, who are teaching young children to sing tunefully and hear and read proficiently. During the observations, teacher trainees rigorously follow the four steps in learning how to sing, read, and play simultaneously. In the last chapter, we learned that Ong had an understanding of both Orff and Kodály years before learning Musikgarten. Orff, as one of the five pillars of the Musikgarten philosophies, was discussed in chapter one; the six steps in teaching from Orff's method are to be followed meticulously. Ong follows Orff and Musikgarten's philosophies closely, and the four steps in the Gordon language method were clearly enforced in her workshop. Ong focuses on how to teach music literacy progressively during the teacher training workshops, but the songs themselves are not sung or taught. It is unconventional in Asian culture not to teach every piece of knowledge. Ong chooses to trust her teacher trainees' ability to learn the repertoire on their own. When discussing intercultural competency in chapter three, I quoted Friedman (2005), who has said, 'when tolerance is the norm, everyone flourishes – because tolerance breeds trust, and trust is the foundation of innovation and entrepreneurship' (p. 327). There are no tests during the teacher training session, and teacher trainees readily adjust to the new trusting system. Teacher trainees were all well prepared, and songs were well learnt and obviously practiced. This is the same practice used in US Musikgarten teacher training workshops. Ong has given ownership of learning to the teacher trainees. It is unconventional, but her expectations of teacher trainees are set high, and the trainees adjust willingly. Bhawuk and Brislin (1992)

suggested that, 'To be effective in another culture, people must be interested in other cultures, be sensitive enough to notice cultural differences, and then also be willing to modify their behaviour as an indication of respect for the people of their cultures' (p. 416). Ong creates this opportunity for teacher trainees, which leads to them being interculturally competent. Teacher trainees are empowered and assume the same attitudes toward teaching and learning.

6.1.4. Why Not Enjoy Both Cultures?

In one of our conversations, Heyge said that people in the US recognize her as an American music educator; Canadian colleagues are convinced that she is German. The Germans are often curious, as she speaks good German, but with an accent (LH7l.26–30). Her identity causes confusion, and she has not bothered to clarify it, personally or professionally. My own ambiguity of personal identity has never stopped bothering me since I was young. As a Chinese Canadian now living in the HKSAR, the societal stereotypes about who I am and how I should behave and act often seem to become judgements. In local Chinese eyes, I am not Chinese enough, while in my colleagues' eyes, I am not Westernized enough, as I am comfortable with a fish head on a plate. I find comfort only when I focus on my work. While Heyge also focuses on what she can offer to early childhood music education, I was in awe that she is completely at ease with who people think she is. In one of the interviews, Heyge said that each time she is in a different country or an area with a diverse culture, she asks herself, 'What do I have to offer to these children?' (LH2l.32). It is not a statement to distract herself from the ambiguity in cultural identity. Instead, identity is simply not her concern.

After speaking with Heyge and analysing the data, I came to the realization that stereotypical generalizations coming from acquaintances on a daily basis may never change due to my appearance. Instead of being bothered by it, I was advised to enjoy the two different identities. From the body language, linguistic traits, and understanding of both

cultures, I can eliminate any possible misunderstandings. It is an advantage and a complex skill that I have developed over a period of time living between two cultures with deep understanding and awareness. I can use this skill to help teacher trainees improve in communication, as well as to demonstrate openness and acceptance. In my context, I am not accepting another culture; I am accepting being in between two cultures. Is this another type of openness and acceptance in intercultural competency?

6.1.5. Reflections on Interview Interpretations from the Perspective of Intercultural Competency

Here, I begin to reflect on how I reacted during the interview process and how data were further analysed and interpreted. Some of the teacher trainers' English skills were stronger than others, with some trainers close to being native English speakers. During the interviews, I desperately attempted to respond to their answers and develop follow-up questions while processing the implications for intercultural competency; the difficult part of this was interpreting the true meaning of their responses due to the varying levels of conversational English. The conversations reveal the complexity in even simple exchanges and underscore the fact that one cannot listen exclusively to the words but must also consider body language and linguistic traits, and most importantly, listen with openness and acceptance—intercultural competency. I will begin with the interview with Ms. Tseng from Taiwan.

In our first conversation, Tseng said,

> Uhhhhh… I am the, the formal title of my title is President of Piped Piper International and I have two. One is based in Taipei and the other in China, based in Beijing. But in China they also give me this title of Master Trainer because you know, they call me expert trainer, I don't [know] why they do this but they have a kind of expert means you know something. (PT1l.8–12)

From my field notes, I can see that my reaction during the interview was to be startled by this rather confident introduction. The second time I listened to the recording, I naturally directly translated the conversation to Mandarin, and the choice of words instantly changed the tone of these sentences. I was embarrassed by my initial reaction. If it were spoken in Mandarin, it would be translated as follows.

> Well… officially I am the president of the Pied Piper International company, which has two branches in Taipei and Beijing, respectively. In China, some people say that I could be called the expert trainer and in their book, expert trainer is someone who has great knowledge in their field. I don't know about THAT!

Obviously, the second version gives a different impression of Tseng. Tseng has great rapport with teacher trainees, and she is clearly very respected in both Taiwan and Beijing, as she described. The Chinese version of Musikgarten has been well-received and is successful in both Taiwan and China. It captures the pedagogical philosophy of Musikgarten and fluidly merges the local culture with the curriculum. Both stand true, and what Tseng said was a summary of her status in this field in the PRC and Taiwan. One could misunderstand Tseng in English. Listening to her tone and manners and observing how she communicates with teacher trainees and administrative staff, there seems to be a discrepancy. I am confident that the straight Mandarin translation provides an accurate depiction of how Tseng carries herself. This simple conversion reveals the importance of intercultural competence and how one simple dialogue can cause a misunderstanding.

Ong from Malaysia addressed how she was a classically trained musician and a music educator. Here is one of the dialogues that I reflected on in terms of intercultural competency. In our second conversation, Ong said,

> I received full scholarship for my overseas studies, and when I returned to Malaysia, I used to work at a renowned international school, was an adjudicator for open piano

> examination and various competitions. Prior to adapting Musikgarten curriculum, I taught both Orff and Kodály for years and business is not my priority. I have high expectations for my students. They need to possess the basic music knowledge if they want to learn Musikgarten. (JO1l.23)

Here is my interpretation of that statement:

> I am serious about music education, and I enjoy my musical training and learning. I enjoy the process of learning and achieving a high level of musicianship. My goal is to create a learning environment with musicians who have already attained a high level of musicianship and understanding. This way the foundation is strong, and quality teaching and learning can happen.

While I play all orchestral instruments, piano is my first and major instrument. This conversation reminded me of the hours of practicing and the high demand for self-discipline. It is very respected among musicians. Reviewing my reflection field notes, I commented on how confidently the introduction was being delivered. I made a note saying that she gave me the impression that she needed me to know she is a (real) trained musician. After analysing the conversation, I continue to have the same high respect for Ong's achievements and expectations. Ong is a plain talker. If I was delivering the same information, I might sugarcoat it. This reminds me of what my Canadian mother-in-law said on many occasions: that I am blunt and sometimes come off as harsh, according to Canadian standards.

L. Chen (1987) said that 'loyalty and filial piety' are the core ethical values of Confucianism, meaning obedience to one's superiors if they are morally qualified (pp. 214–216). From the observation notes, I found that the teacher trainees responded to Ong with absolute attention, silence, and respect; in some ways, I felt they were almost fearful. The atmosphere was intense, but teacher trainees are focused and serious in learning. This was discussed in chapter three in the section on Confucianism, which mentioned that 'the ethical

norms of the five cardinal relationships are between the ruler and the ruled' (Xiao, 2015, p. 48). Chen (2009) has said that 'one should respect this teacher, as if the teacher were his own father through his lifetime, even if the student-teacher relationship has existed for only one single day' (p. 100). They take pride in being able to join the teacher training workshop, as they all met the requirements and passed the auditions. Teacher trainees answered questions, sang confidently, and were motivated and eager to learn and prove what they were able to do. The teacher trainees fed off the teacher trainer and, when taking turns to determine the next step in teaching a particular series of patterns, the tension continued to build. Teacher trainees in that room all wanted to meet the high standard that had been set. The learning environment was nearly solemn. This teaching style works for Malaysia, as the learning outcome is excellence in musicianship.

Below is the third conversation, which is taken from my transcribed notes from my interview with Ying. I asked, 'Can you tell me how you feel about working in a diverse cultural working environment, because what I see is that you work with teacher trainees, parents, and young children from both PRC and Macao?' Ying responded as follows:

> Actually when, mainly talk in Cantonese so in class I will use the Chinese, Cantonese and English so only, I do the song if, depends on class, if they know English so they will conduct English in the class, if they don't then I will use Cantonese but still use the English song.

Here is my interpretation of her response:

> I conducted the Musikgarten teacher training workshop in Cantonese. While the instructions are in Cantonese, I sing the folksongs in English. But I am flexible, as I can conduct the Musikgarten teacher training workshop in English if teacher trainees are English speakers.

My field notes state that teacher trainees see Ying as a teacher trainer who brings in new, unfamiliar cultures, languages, and teaching styles. She carries herself as a fun and joyful teacher trainer. In her conversations with teacher trainees, she speaks in Cantonese with English words here and there. She is outspoken and confident. Teacher trainees admire her and often ask her to clarify what the English words mean. They would whisper to each other in amazement. In an informal conversation, Ying asked, 'Why do you sound American while you are clearly Chinese?' This question made me wonder about her experience in interacting with Asians overseas or, in general, people from overseas. Here is another question she asked later in the interview: 'Why are you not learn from Piper [Tseng]? She is very good. I learn from her. Do you know her?' I replied, 'I took Musikgarten teacher training workshops in the US with the master teacher trainers, and to help gain a deeper understanding, I communicated with Heyge, the founder of Musikgarten. You were recommended by Tseng, but thank you for the offer!' Ying answered, 'Are they good? Piper is very good. You need? I help you learn and introduce you.'

Here is my interpretation of that conversation: Ying offered, 'If you ever need someone experienced in Musikgarten teacher training, I can connect you with Tseng. She is my mentor and I have learned a lot from her.' Ying was very kind to offer help and was the only one who offered to connect me with another teacher trainer. Her questions again made me wonder about her exposure to the rest of the Musikgarten community. While Ong was calm, soft-spoken, and authoritative, Ying was energetic, booming, and demanding. The hierarchical Confucian philosophy wherein teachers are the absolute respectable figures illuminates both workshops. Ying's workshop was teacher-centred, and she has a set routine in conducting the workshop that ends with a singing examination. The learning environments of these two workshops were very different.

One of the interculturally related questions from the interview with Linkins was later examined during data analysis. Here is an excerpt from that conversation. I asked, 'Thinking of your experience in the past years, did the values of education and philosophy of the Musikgarten curriculum foster conflict with cultural differences?' Linkins answered,

> Not at all. Interestingly, the initial background of the Musikgarten curriculum is German. So when I came into the process, Musikgarten was already both German and American. When I was a little child (3 or 4—the perfect Musikgarten age), my father was stationed in France. So I already had openness to what might be viewed as multicultural living. And now, one of my daughters resides permanently in France with her two children (our grandchildren), who are very French. So I am completely comfortable with multiculturalism.

I then asked, 'How would you describe your experience with the local and overseas teacher trainees?' Linkins replied,

> My experience has only been with US trainers. But one of the US trainers I am perhaps closest to has trained in several countries. She carries with her the spirit that transcends boundaries. I honestly don't think there are any cultural boundaries in the minds of any of the Musikgarten trainers, nor in the minds of the teachers who have fully embraced Lorna's philosophy. (JEL4.l.35–40)

In this particular conversation, I did not have a different interpretation from what I heard and read. Linkins celebrates the opportunities of being exposed to other cultures. She has a positive attitude and believes in the best outcome. She strongly believes that the combination of the Musikgarten curriculum itself, together with the teaching approach of the master teacher trainers, eliminates cultural boundaries. Master teacher trainers carry this special spirit in opening up unfamiliar knowledge and cultures and empowering teacher

trainees to be accepting. Would a 'borderless intercultural awareness' be one of the key attributes for success in becoming a Musikgarten or EYM teacher trainer?

Linkins feels excited and curious about seeing new cultures from the outside. They are foreign but acceptable. Although there was no different interpretation to be made following data analysis, I applaud and am amazed by what Linkins said. She has no experience in teaching in a diverse classroom, but she has the openness, acceptance, and positive attitude to welcome one in the future.

Another intercultural element emerged from dialogues with Wilson, who is one of the US master teacher trainers that travels annually to Asia to conduct teacher training workshops. I asked, 'How would you describe the relationships between teacher trainees and teacher trainers?' Wilson replied, 'Congenial interactions and often long-lasting friendships are made because of similar goals and philosophies of early childhood music' (MLW6l.1). I then questioned, 'How do you feel about working in a diverse cultural working environment when giving workshops in other countries? What do you see as the particular challenges for offering workshops in the PRC, Korea, Malaysia, or Singapore? How would you describe your experience with the local teacher trainers in general?' Wilson paused, then replied,

> One of the joys of my experience in teacher education has been having the opportunity to visit other countries and interact with other teachers interested in early childhood music education. Although the language and many other elements are diverse, the love of children and music always permeates throughout the workshop and follow-up discussions. Of course, the biggest challenge has been the language barrier. Having an interpreter is necessary, but sometimes the nuance of an idea or statement cannot be interpreted. Also, there is the time lapse between a statement and the person's interpretation, which sometimes interrupts the flow of the idea. I've noticed sometimes the interpretation is much longer, leading me to think the

> interpreter is also adding to my statement—not saying that is good or bad. (MWL6.3–5)

Wilson added,

> The experience with the local teachers is wonderful. Again, I often wish I could converse with them freely but can usually pick up the essence of a discussion or conversation by their body language. I've developed lasting friendships with several teachers, as well as company staff, from South Korea, Malaysia, and China. (MWL6.5–6)

Here is my interpretation of Wilson's responses. With over a decade of first-hand experience visiting different Asian countries and giving Musikgarten teacher training workshops, Wilson has adjusted to cultural situations and has experienced a great deal of nonverbal communication, confusion, and wonder. Even though she cannot comprehend the other language, she chooses to trust how her words are being translated and received. These are the qualities of openness and acceptance that were mentioned as intercultural competencies in chapter three. She also demonstrates the affective element, which is the ability to determine whether one truly has the quality of being open-minded and can put it into action (i.e., the willingness to adjust to non-local circumstances) (Hanada, 2019, p. 1020). I do not have a different interpretation of Wilson's conversation. This conversation is hard evidence of being interculturally competent. Again, Wilson was born, raised, and educated in the US. Thus, her intercultural competence is a result of being open-minded, accepting, and trusting.

The last dialogue is drawn from my converastions with Heyge. I said,

> I actually went through a stage of being resentful. The conductor looked at me, and I was the only Asian for a long time, undergrad and grad school, he looked at me and said that you are so odd. He chuckled in a friendly way and said, 'You are Asian,

> petite, so small, and you are female. I can't imagine you being a band teacher, which is typically dominated by white males. I sighed and replied to the conductor, 'I do not look convincing, and I know.'

In response to this story, Heyge shared,

> I would say that a number of my Canadian colleagues are convinced that I'm German and I came from Germany. I looked German, blond and blue eyes, I speak German, I went to Germany often (Weimar, Germany), I never had that problem here; they always recognize I speak with an accent, and there is often a resistance and combination which I guess I wouldn't encourage you to enjoy? Is she American, she speaks good German, she teaches well, so I would encourage you to enjoy your situation. You are Canadian, you do everything Western, know your way around here. I would encourage you to enjoy it.

Here is my interpretation of and reflection on these comments. When Heyge said, 'I would encourage you to enjoy your situation', this resonated with the IDI scale sample statement for 'encapsulated marginality' that I quoted in chapter three: 'I do not identify with any culture, but with what I have inside' (p. 72). Heyge lives comfortably in different cultures and uses different languages. She demonstrates the intercultural competencies in her beliefs. Her identity is not defined by her place of birth or her native language, nor is it defined by where she obtained her education or the origin of the teaching method she has adopted. She is mentoring and guiding teacher trainers to be their best in teaching and learning (to learn, to be open, and to learn correctly), regardless of all other factors and circumstances, including different cultures, languages, and teaching practices.

After analysing Heyge's interview, my assessment was that it is the ambiguity of my identity combined with my appearance that has affected my emotions and often made me feel

inadequate or looked down upon. After looking back at my experiences, what has often lifted me up is the power of education and my work. Actions speak louder than words.

In conclusion, the beholder, whether coming from a monoculture or multiple cultures, can cut across cultural boundaries. Those who are interculturally competent are aware of the differences and respect and allow unfamiliar elements to emerge. They look for the commonalities and connect while also acknowledging the differences. They do not go back to their old context and compare, instead positively responding to the new differences.

These were light bulb moments as I was re-reading the transcribed interviews. Cultural differences could cause confusion. In my context, I can make the decision to use my bicultural understanding as an advantage, to be a teacher who can teach both teacher trainees and children how to learn. This leads to the question: what makes great teachers, and more specifically, what makes great Musikgarten teachers?

6.1.6. Qualities of Great Musikgarten Teachers

According to Hofstede (2001), 'Culture is the collective programming of the mind that distinguishes the members of one group or category of people from another' (p. 9). While there are cultural differences that divide people, intercultural competency can aid and connect people who may be categorized into different groups. In Table 6.1 below, the left column shows what attributes make great teachers (Young, 2009). The middle column shows elements of intercultural communication (Bennett, 1988). Combining the attributes and intercultural elements, the right column shows the qualities that make for great Musikgarten teachers.

Table 6.1

Attributes of Great Musikgarten (or Early Childhood Music) Teachers

What makes great teachers? (Young, 2009, p. 439)	Intercultural communication (Bennett, 1988)	What makes great Musikgarten teacher trainers and trainees? (synthesis of left and middle columns). Local teacher trainers,

	Additional skills necessary for intercultural local Musikgarten teacher trainers and trainees	teacher trainees, and those who lead in a multi-layered intercultural classroom must possess the following attributes:
1. Has the ability to be flexible, optimistic, self-reflective, progressive, and innovative 2. Wishes to improve himself or herself by learning valuable instructional skills 3. Is someone who knows the curriculum and works well in a team 4. Demonstrates appreciation and enthusiasm for cultural differences 5. Inspires others to achieve their potential 6. Understands the complexity of the teaching environment 7. Recognizes and adapts when he or she is not getting through to students 8. Addresses the needs of the whole child 9. Uses assessment to inform instruction decision making	<u>Perception, interpretation, and attribution</u> Language proficiency and cultural understanding, in addition to openness to accept unfamiliar information and environments to achieve	<u>Possesses the language proficiency to perceive, interpret, and attribute, which leads to deeper cultural understanding, and finally achieves an openness to accept and adapt to unfamiliar information, environments, and social encounters.</u> 1. Intrinsic personal development in negotiating different cultural identities; which identity will emerge, and when? 2. Internationally open-minded 3. In-depth knowledge in music in relation to teaching and learning in various cultures 4. Critical thinking skills—what is more important, the cultural aspects or pedagogical decisions?
1. Must possess the ability to build relationships with students and teachers and have a passion for teaching 2. Builds relationships and facilitates lifelong learning 3. Has consistently high expectations for all students	<u>Verbal communication</u> 1. Conversational skills 2. Instruction skills 3. Compassion <u>Identity</u> Establishing teacher identity by preserving	1. Has effective instructional skills supported by proficient conversational skills 2. Has effective intercultural communication, which goes hand-in-hand with observational skills to identify teacher trainees' or children's needs. Has achieved intercultural competency to make the best-informed decision as to what to retain as local practices and

	own culture and incorporating teaching materials from another culture	what to modify into a fusion (West and East) approach. a. Efficient communication skills in one or more languages to comprehend the environment culturally b. Is responsible for and motivated in own and student learning and professional and personal developments in cultural aspects
1. Excites a passion for learning in his or her students through skilful facilitation through the use of 21st-century tools 2. Collaborates with families, peers, and the community	<u>Verbal and non-verbal communication</u> Cultural norms and beliefs expressed in words or silent language (Hall, 1959, as cited in Rogers, Hart, & Miike, 2002)	Has both verbal and non-verbal communication skills to weave between the two cultures and be expressive accurately 1. Creative—seeks ways to honour both (or multiple) cultures, be passionate in teaching and learning, and be open to using innovative technology and tools 2. Courageous in approaching unfamiliar situations and making swift decisions regarding what is best for peers, parents, and young children
1. Extends beyond the classroom as a collaborator with colleagues 2. Demonstrates appreciation and enthusiasm for cultural differences	<u>Communication styles</u> Language proficiency with the aspect of cultural differences	1. Has language proficiency to obtain a deeper understanding of culture and the use of language to develop a personable teaching style that is culturally sensitive 2. Is bicultural or multicultural inside and outside of the classroom and is equally competent in multiple languages 3. Is courageous in approaching unfamiliar situations and making swift decisions regarding what is best for peers, parents, and young children 4. Demonstrates empathy, compassion, and cultural respect for peers, parents, and young children

1. Recognizes and adapts when he or she is not getting through to students 2. Gives back through mentoring	Values, assumptions and, cultural adaptation Balancing between two cultures Different mentality regarding work ethics, parenting styles, and values in terms of cultural differences and is sensitive but does not generalize cultural aspects as stereotypes	Has language proficiency to obtain deeper cultural understanding and develop effective communication with master teacher trainers and finds a balance to respect different parenting styles with different cultural backgrounds and other teacher trainers who have different mentalities regarding work ethics. 1. Possesses problem solving skills with respect to cultural sensitivity 2. Demonstrates interpersonal skills with personable and respectful cultural understanding during mentoring process
Hence, teacher trainers and trainees can work on becoming someone who: 1. Knows the curriculum and works well in a team to acknowledge and respect every student 2. Collaborates and gets to know families, peers, and the community and maintains consistent communication 3. Demonstrates appreciation and enthusiasm for cultural differences 4. Has consistently high expectations for all students and practices cultural sensitivity in the classroom 5. Recognizes and adapts when he or she is not getting through to students; gives space to students who learn their own way and is given a chance to succeed in a locally unconventional way.		

In the table above, I open a conversation and inquiry into becoming a great Musikgarten teacher who is interculturally competent. These attributes also apply to other teachers who teach early childhood music in classrooms that are diverse.

6.2 Intercultural Competence *Between* Musikgarten Contexts

6.2.1. Between Musikgarten's Principles and Structure

My intention for this section is to connect my findings from the interviews/conversations with the research literature and chosen theoretical frameworks. In

chapter one, the origin, principles, structure, and development of Musikgarten were thoroughly covered. The structure is guided by age, but the programmes within the same age group are not taught in a particular sequence. Teachers make the decision as to how to utilize these programmes. It is only when the last programme has been reached—i.e., Musikgarten keyboard—that the teaching method becomes sequential, with steps that are to be followed rigorously.

I learned that some Musikgarten classes are being taught for 45 minutes rather than the suggested duration of 30 minutes. Although Musikgarten strongly recommends that teachers follow young children's developmental stages, the Musikgarten structure allows them to use their own judgement. Between the structure and Musikgarten philosophy, I spotted a commonality with Confucian philosophy, which was discussed in chapter three. Confucius welcomed other ways of thinking; as Park (2015) noted, 'Although their [Confucius' students] opinions differed and sometimes came into conflict with each other, they all were inspired with music as a necessary means of moral education' (p. 122). Confucian philosophy is ingrained in local teacher trainers in the chosen countries in this research. In addition to the extended class duration, the workbook created in the Chinese version of Musikgarten was another cultural adjustment. Young children in Asia typically start writing at a much younger age than in Western countries. Tseng uses the workbook for the Cycle of Seasons programme, which caters to children as young as three and a half years old.

In one of our telephone conversations when I was setting up a teacher training workshop, Heyge said Musikgarten keyboard classes will not work for children age four and under in the US, as they would not know how to use a writing instrument. Hence, the recommended age for enrolment is six to nine years old. But at the age of four, the HKSAR local students responded well to this programme, as local pre-nursery, nursery, and

kindergarten classes had taught them writing and how to use writing instruments regularly from a young age. Both Tseng and I adjust to local parents' expectations and children's developmental level locally. The intercultural elements are woven into the Musikgarten contexts.

6.2.2. Singing as a Major Part of the Workshop and a Prerequisite to Enrolment

When discussing the workshop content in the PRC and Malaysia, a few differences were identified, but after data analysis, I realized there was a hidden commonality. One of the Confucian philosophies is 'doing' through the senses; it is important to achieve 'fixed action patterns' in order to be free to be creative (Llinás, 2001, p. 133).

Tseng has the US master teacher trainers sing repeatedly and allows trainees to echo back in order to grasp the singing style and diction and, most importantly, gain confidence and reach 'the way'—*dao* from Confucian philosophy. Once they have done so, trainers are free to deliver their lesson and teach creatively. Confucian philosophy is thus embedded in the structure of Tseng's teacher training workshops in the PRC.

In contrast, Ong set admission requirements for Musikgarten teacher training in Malaysia. Teacher trainees are required to have musical knowledge and be fluent in reading music and singing. In this case, *dao* means fluency in music literacy and singing, which is acquired prior to joining the workshop. This serves as quality assurance in learning and teaching music literacy. Once again, Confucian philosophy is embedded in Ong's teacher training workshops. Ong adjusts to local cultural norms in that open instrumental examinations (ABRSM) are recognized in the local community. ABRSM certifications, together with auditions, are the admission requirements. Asian parents would want to have their children take examinations annually when children take private instrumental music lessons. Both Tseng and Ong have set up the training to reach *dao* in their own local context.

6.2.3. Folksong and Teacher Training Workshops in the PRC

Folk music was discussed in chapter one as one of the origins of Musikgarten. Mitchell (2019) described it as 'the product of a musical tradition that has been evolved through the process of oral transmission. The factors shaping the tradition are:

1. Continuity, which links the present with the past;
2. Variation, which springs from the creative impulse of the individual or group;
3. Selection by the community, which determines the form or forms in which the music survives . . . it has subsequently been absorbed into the unwritten living tradition of a community' (p. 10).

Piper invites US master teacher trainers to give workshops to a large group of teacher trainees; unlike other Musikgarten workshops, singing is a major part of the training. The songs are learned through oral transmission and shape and form a community. The stories that are recited from the US master teacher trainers are translated into Mandarin verbatim. The expressions in (English) words set the backdrop and help the teacher trainees to understand the mood, style, and feel. Maliangkay (2017) explained the term 'folksong' by considering communities as having a distinct culture that somehow naturally retains its connection with the past; folksongs prioritize authenticity and the re-creation of music by the group. They are often sung to support a specific activity on a particular social and sometimes seasonal occasion (p. 52). On the surface, one may question whether PRC Musikgarten teacher training workshops cover enough of the Musikgarten philosophy and teaching approach, as a large part involves singing. Looking more closely, the teacher trainees are put through an active experience of singing and moving to folksongs from around the world, accompanied by traditions, histories, and sometimes dances. Given the established advantages of utilizing Chinese folksongs, this is the next step in evolving and adapting to

learning other folksongs, and more importantly other cultures. This reflects Tseng's intercultural competence, as she utilizes Musikgarten's choice of repertoire within the context of modified teacher training workshops in the PRC.

6.2.4. Nurturing the Inner Side of Teacher Trainees

The HKSAR Musikgarten teacher training workshops' motto is to encourage teacher trainees to be excited about the process of teaching and gaining new knowledge and to aim to sincerely make music with joy with young children. In chapter three, Kleeman and Yu (2010) were quoted as saying that one of the most important elements in creativity is genuineness and that, according to Confucius, creativity needs *'cheng,* commonly translated as "sincerity"' (p. 95). *Cheng* also carries notions of 'integrity', 'authenticity,' 'to complete', and 'perfect genuineness' (Ames & Hall, 2001, p. 33; Tan, 2012, p. 134). After equipping teacher trainees to be field ready, my goal is help them to develop the grit to achieve artistry in teaching, continue to seek answers, and, most importantly, enjoy the process of teaching and making music with young children. In order to help the teacher trainees be more established and independent, I use each trainee's strengths to introduce new activities. I show them the commonalities and new musical elements and prompt them to give suggestions about how to execute using strategies they've already learned, combined with their own ideas for incorporating the new elements. For Confucius, in 'reviewing the old as a means of realising the new, such a person can be considered a teacher' (*Analects* 2.11, as cited in Ames & Rosement, 1998, p. 78). I realized I was using the Confucian approach in mentoring teacher trainees and wondered if this was coming from the elementary education I acquired in the HKSAR. Was it how I was taught and therefore coming from inside me, or was it just by chance?

Chapter Seven: Conclusion

7.1 Connection to Practice

When I transcribed the interviews, I finally came to understand that although Musikgarten USA is the original Musikgarten curriculum, it is not necessarily a guideline to follow for all countries. The key to achieving success in offering Musikgarten teacher training workshops or any other early childhood music curriculum teacher education is to embed the element of intercultural competence in teaching and learning. The reason for attaining intercultural competency is that the vast majority of the repertoire used in early childhood music education is folksong. Folksong/folk music, as mentioned, comes with traditions, histories, and musical styles from different countries.

Another element is to focus on the teacher trainees' needs and adjust to the culture to meet the needs of local children and families. If teacher trainees' needs are not met and they are not shown what is possible for them to achieve in their own context, they will walk away from the workshop feeling helpless and lost. They will be reluctant to implement the activities in their classrooms, and those who attempt to implement them and fail will have no desire to continue learning. In this case, the teacher training workshop would be considered a complete failure. A means to music teacher development is to teach understanding, motivate learning, equip skills, empower and promote continuous learning, and make music with joy. If the teacher trainees cannot come to an understanding through the teacher training process, it means the teacher trainers have failed the means of education (the Musikgarten pedagogical philosophy), as well as the teacher trainees, parents, and the young children themselves. Each teacher training workshop takes its own shape and form. It is important to respond to the cultural context and again have genuine open-mindedness and acceptance toward foreign culture and knowledge. When it comes to connection to practice, it has been shown that

practical master teacher trainers, local teacher trainers, and teacher trainees can indeed be successful with different teaching styles, manners, and dispositions.

7.1.1. The Developmental Level of Children

Heyge still holds true to her belief today: the core of her teaching suits young children because it is mostly 'based on observation of the developmental level of children' (LH21.42–43). As mentioned previously, the German education system includes very young children up to elementary students (birth to 11 years of age) in its school curriculum. Musikgarten is used as a feeder programme in the German educational system and benefits both the secondary vocal and instrumental programmes in Weimar, Germany. Musikgarten teacher training is offered to teachers in Weimar. For eight weekends, the teachers return, observe what they tried, and discuss what worked well and what could be improved upon; then, the teacher trainers give the teachers a little more to work with and send them away for additional application of the knowledge they have imparted. Teacher trainees are meant to focus on the children's developmental level and how they respond to new applications; if they do, their teaching strategies and observational skills in regard to child development rapidly improve. Teacher trainees become their own teacher over time and continue to model and foster great teaching attributes, soft skills, and the element of intercultural competency along the way. Teacher trainees may copy the instructions and expressions of their trainer word-for-word. Some teacher trainees might need to repeat items a number of times to feel secure in developing their own way of delivering lessons, but they will need to eventually operate independently.

Understanding how developmental levels vary across different countries leads educators to consider societal factors. While teaching four-year-olds the Musikgarten keyboard is impossible in the US, it works well for children of the same age in the HKSAR. The developmental levels alter based on societal factors. As mentioned, in the HKSAR,

young children start learning to use writing instruments as young as age three, and they are enrolled in structured pre-nursery programmes at the age of two. For the HKSAR, practice with writing Chinese characters generally starts at the age of three. Thus, children have a year of experience in drawing and writing by the age of four. Similarly, Chinese Musikgarten in the PRC implements workbooks for children as young as three and a half years old, which works because, again, young children start learning to write Chinese characters at the age of three.

The US, Malaysia, Taiwan, and PRC teacher training workshops are conducted over a two- to three-day period, and all instruction is compressed. Although it is not the most ideal set-up, only a three-day workshop can fit into prospective teacher trainees' schedules. Some may be full-time teachers, and some may live in another state. It would be very costly to frequently travel to teacher training workshops in another state if they were organized in the same way as in the HKSAR or Germany. The downside is that teacher trainees do not have the time to explore, reflect, make in-depth inquiries, or be observed and given feedback. Teacher training workshops should be set up to cater to all stakeholders.

7.1.2. Additional Benefits in the PRC, Taiwan, Malaysia, and the HKSAR

Musikgarten in the PRC, Taiwan, Malaysia, and the HKSAR offers additional benefits to families and young children. Table 7.1 below displays a list of those benefits.

Table 7.1

Additional Benefits in the PRC, Taiwan, Malaysia, and the HKSAR

1. Language benefit from singing in English and, in some countries, learning to comprehend simple English instructions
2. Exposure to non-conventional teaching approaches
3. Exposure to new cultures
4. Head start: the Musikgarten curriculum starts from birth, and early childhood programmes starting at birth are rare.

Teacher trainees in the PRC and Taiwan are field ready following the first two lessons (week one and week two). The repetition of materials allows young children to grasp familiar sounds and eventually make meaning out of them. This repetition also allows teacher trainees to practice this second language. By the time teacher trainees reach week three of the lesson plans, only two to four new activities are introduced. This cycle consolidates a large part of the subsequent lesson plan and enables non-native English teacher trainees to have plenty of practice in using this new language, new culture, as well as new musical styles.

7.1.3. Through-Train Education: Birth to Nine Years of Age

The teacher training workshops in Malaysia are exclusive to trained musicians, while other countries have open admission. The trained musician teacher trainers can grasp the deeper understanding of musicality and perform and sing with accuracy in class. The success of Malaysia's teacher training workshops can be attributed to the high level of participants' musicality and their ability to carry out a thorough music educational training to become musically literate. In the existing practice, teacher trainees who do not possess prior music training are often limited to teaching the first three levels; they cannot teach the Gordon language method successfully when young children start making meaning of the sounds.

We learned that trained musician teacher trainees have the capacity to understand how spiral teaching and learning operate, utilize the materials fluidly, and connect different levels and programmes according to the children's developmental level and their progress. Practically, children do not necessarily join the Musikgarten programme from the lower levels. Some children join Musikgarten with prior knowledge of Kodály or other methods. Musikgarten teachers in Malaysia can connect the different teaching approaches instead of dismissing students' previous musical knowledge. They can translate methods and use children's existing musical knowledge to build new musical knowledge.

7.1.4. Teacher Trainees' Emotions and Thinking

In teacher training workshops, teacher trainers are to follow the Musikgarten pedagogical philosophy in the hope that teacher trainees will achieve self-efficacy. Bandura (2006) said that 'self-efficacy is concerned with perceived capability' (p. 308). It is not determined solely by oneself (individually); instead, 'the outcomes are determined by one's actions or by forces outside one's control' (p. 309). Musikgarten teacher trainers are given the important task of being the mentors and cheerleaders. Tan and Tan (2016) commented that Confucius' educational goal was 'not simply the accumulation of knowledge, but also the enjoyment of the learning process – it is to harmonize one's emotions with one's thinking' (p. 5). Musikgarten teacher trainers are to bring joy into the process of learning along the way; teacher trainers will empower the trainees by offering strategies in teaching and sharing the joy of teaching. When teacher trainees have a taste of success and teacher trainers offer just enough new knowledge for them to take on, that is when learning processes accelerate, as there are no negative emotions. Teacher trainees' emotions and how they feel about teaching are critical.

The demonstration class takes place soon after the first session of lectures and is a powerful way to project a successful example. Teacher trainees will then have a picture of what a fun and successful Musikgarten class looks like. Practice teaching with peers is a good stepping-stone before teaching young children. Teacher trainees receive feedback from peers and the teacher trainers. That is another empowering process. Teacher trainees will also pick up new strategies by participating in practice teaching activities. Again, teacher trainees' thinking is important.

With the support of Hegye and the current Musikgarten president, Jeff Spickard, I was scheduled to sit in on one of the webinar workshops to experience the interactions and benefits of an online teacher training workshop. For returning teacher trainees, it is a channel

to share ideas, make inquiries, and seek inspiration from teacher trainers. Webinars are scalable, cost-effective, and offer another channel to support developing teacher trainees.

7.1.5 Authenticity of Musikgarten

The principles of the Musikgarten philosophy should be preserved even when there are variations within teacher training workshops around the world. Musikgarten is not to be watered down or muddled, as the core of the Musikgarten philosophy is to understand children and teach music without boundaries. Folksongs from many countries around the world that came into being hundreds of years ago continue to evolve and be well utilized. Folksongs often have variations of the same songs as each group improvises and interprets them differently. As long as the essence is preserved, the folksongs shall live for generations, as will Musikgarten's philosophy.

7.2 Limitations and Suggestions for Further Research

7.2.1. Limitations

The independent variables among teacher trainers, teacher trainees, parents, caregivers, and children from each country are not fully representative of the country or culture. Given my limited exposure to teacher training workshops from each country, only part of the information was captured. Cultures, practices, and beliefs continue to change and evolve continuously, even within a single person; thus, defining a culture by nation might be too simplistic. Zhang and Lowry (2008) maintained that 'over time, societies may experience attitude changes towards gender, environment, race, family life, and religion; however, these changes would rarely occur as rapidly as technological changes' (p. 30).

Technologies and social media are changing how information and news travel. Having only joined one Musikgarten webinar teacher training workshop, it shed limited light on the challenges and benefits. This new norm needs to be further investigated, and the reflection notes from this research need to be verified with multiple observation opportunities

with different groups of participants from diverse backgrounds. Due to geographical limitations, it was not an option to collect a larger number of webinar samples with participants from diverse backgrounds. Once webinar teacher training workshops become more mature and are available to everyone (not just US citizens), more samples can be collected. By then, the geographical problem will not be a factor, as there will be fewer boundaries between people from different countries. Ludwig-Hardman and Dunlap (2003) said that 'some students in distance learning programmes and courses report feelings of isolation, lack of self-direction and management, and eventually decrease in motivation levels' (p. 1). Thus, further investigation is needed on online early childhood music teacher education.

An international Musikgarten community has technically been formed, but only retrospectively. When I conducted this research, I realized local teacher trainers in different countries have yet to work with one another and share their knowledge. If teacher trainers in different countries could unite their efforts and use more communication in supporting each other in dealing with challenges, regardless of contextual differences, more data could be generated and used to expand this research.

7.2.2. Suggestions for Future Research

7.2.2.1. Future Locally Trained Teacher Trainers. The challenge for future investigations includes determining the ways in which existing teacher trainers in different countries educate and appoint future teacher trainers locally and continue to foster their attributes, soft skills, and teaching approach. How do teacher trainers identify other prospective teacher trainers? In my experience, during the mentoring and transformative process, the teacher trainer comes to know the teacher trainees professionally and, to a certain extent, personally. Teacher trainers observe how teacher trainees develop a sense of their own selves as teachers, and the process of interpreting new materials and unfamiliar concepts

illuminates their level of openness and acceptance. Can teacher trainers identify other prospective teacher trainers based upon teacher education development? If so, what are the assessment criteria?

7.2.2.2. Musikgarten's Long-Term Educational Impact and Learning Outcomes. As mentioned, Musikgarten has a short history in comparison to the early childhood music curriculum giants: Orff, Kodály, Dalcroze, and Gordon language method. For future studies, the learning outcomes and impact on education of Musikgarten should be further investigated. It took 50 years for Kodály to ensure that everyone in Hungary was music literate. More research needs to be conducted to verify the long-term success of Musikgarten for early childhood music education.

7.2.2.3. Globalization, Technology Growth, and Pandemic Effect in 2020–2021. Globalization and technology growth are not new to teacher education. With the massive impact of the COVID-19 pandemic in 2020–2021, there were new virtual platforms, new apps, and new software developed. Online Musikgarten teacher training workshops had begun even before the pandemic, and in the coming year we may see new and innovative ways to eliminate the current problems with latency and lag in music classes. However, the pandemic has taken away the element of singing and playing to the beat: it is impossible for teachers to know if the children are singing in time, as the speed of the internet connection currently causes multiple problems.

7.2.2.4. Intercultural Competency in Early Childhood Music Teacher Education and Confucian Philosophy. Intercultural competency and Confucian philosophy have been used as the framework of this research. My hope is that this research provides a bird's-eye view of how existing teacher trainers modify their workshops in different countries and how intercultural competency can not only help teachers be equipped to teach in a diverse classroom, but also flag a long-neglected topic that should be included in early childhood

music teacher education. Confucian philosophy was chosen to be one of the frameworks, as that philosophy is still ingrained in many Asian societies and continues to impact parenting skills, mentalities, education, norms, and beliefs. It has been evolving over time and can be seen in all Asian communities, as many of its tenets still stand true.

Chinese culture and its association with Confucian philosophy are often seen from a singular perspective. More applied educational research should be conducted in the future to examine the variations of that philosophy that survive in different Asian regions. Clearly, Musikgarten teacher training workshops in the PRC and Malaysia are significantly different, and yet both show elements of Confucian philosophy. Further investigation needs to be conducted, perhaps in Japan, Korea, and Singapore.

7.2.2.5. Overseas Exposure and Intercultural Competency. While overseas exposure may influence one's beliefs and practices, it may not directly advance an individual's cultural acceptance and openness. Conversely, someone who has spent his or her entire life in a monocultural environment could achieve a high level of intercultural competency. Wilson was one successful example of a monocultural individual being interculturally competent. More recent research from Hammer (2012) regarding IDI in study abroad concluded there was only a marginal gain from students enrolled in 'immersion-based' exchange programmes overseas (much less than expected), while the 'IDI Guided Development programmatic learning strategies' demonstrated a sustainable increase in intercultural competence (p. 16). Further research needs to be conducted on these strategies. The qualitatively rich descriptions and statements that comprise this current research should also help in understanding the richer levels of intercultural competency.

Rachel Dwyer (2016) has said that '[m]usic teacher candidates most often have a background in Western art music', and their beliefs and values are inherited from the tradition of Western art music (p. 2). Learning Western art music enables music teachers to

attain musicality and musicianship but doesn't necessarily make them capable of teaching folk music from around the world. When I was in music school at the University of Victoria, world music and folksongs were taught in a music history course, but it was a very small fraction of the entire history of Western classical music. Trained music teachers with a Western music background are likely capable of deconstructing different music styles and tonality and identifying the characteristics of each folksong. However, trained musicians will not necessarily be able to adapt and carry out the essence of folksongs if they are not open-minded and accepting of new and unfamiliar cultures. In other words, overseas exposure and being trained as a musician can assist teachers' development, and yet, without intercultural competency, teachers may not be able to adapt and adjust to different cultures and effectively demonstrate the folksongs' traditions.

7.2.2.6. Are There Measurable Achievements or Standards in Musikgarten Teaching? The attributes that I assembled in chapter six were intended to show what Musikgarten looks like without the added element of intercultural competency. Intercultural competency should be included in early childhood music teacher education. The attributes can serve as a self-reflection list, but it is not by any means intended to serve as a checklist or definitive guideline on how to be a great Musikgarten teacher.

7.2.2.7. Adjusting and Adapting Parents' Needs. Following children and meeting children's needs are the primary rules of Musikgarten, as previously discussed. But what about parents/caregivers' needs? It becomes difficult when parents from diverse backgrounds adhere to their understanding of education and ask Musikgarten teachers to make adjustments. It comes down to Musikgarten teachers' understanding of the curriculum. As mentioned, teachers have the flexibility to choose programmes from each level. If parents request that a one-year-old enter at the toddler level instead of the baby level, Musikgarten teachers will have to make a judgement call. Teachers may worry about parents pulling their

child out of the programme if he or she is not bumped up a level, but if this baby is allowed in the toddler level, the teachers will have to make adjustments to cater to the child. While the teachers may have intended to offer creative and joyful music classes to the toddlers, with the expectation of singing and echoing as a class, they will now need to have two different expectations in one class. Teachers can teach differently in one class, but when the rest of the toddlers' parents see the adjustment, they may find that this class is not age-appropriate. How do Musikgarten teachers adjust, and how much can we bend the rules?

In HKSAR Musikgarten classes, a policy was made in which it is mandatory for either one parent or a caregiver to be involved in all Musikgarten classes until the child turns five and a half years old. Local parents strongly disagree with this arrangement and protest that their children have been going to pre-nursery school without an adult since they were as young as two. It is not a local practice. Local HKSAR parents who are interested in the programme frequently send their foreign domestic helper to attend classes with the child. The roomful of familiar faces creates a sense of community, and when we dance, move, and sing together, young children benefit from this learning environment. Table 7.2 below shows the types of adults participating in Musikgarten classrooms in different countries.

Table 7.2

The Types of Adults Participating in Musikgarten Classes

Country	Grandparents	Parents	Babysitters	Foreign domestic helpers
US	☑	☑	☑	
Canada	☑	☑	☑	
PRC	☑	☑		☑
Taiwan	☑	☑		☑
Malaysia	☑	☑	☑	☑

Germany	☑	☑	☑	☑
HKSAR	☑	☑		☑

The mother tongue of foreign domestic helpers often differs from that of the family for whom he or she works. The families and foreign domestic helpers both communicate in English, which might be the second or third language for both parties. Teacher trainees need to be interculturally competent to make the necessary adjustment. Local teacher trainers in countries with foreign domestic helpers should factor this in as an element and make an effort to build relationships, making the caregivers comfortable in becoming part of the learning community.

7.2.2.8. It is Not Always Culturally Related. As Heyge explained, 'Forming a circle is a dreaded experience to parents, and yet it is fun for children to see everyone in a classroom' (LH4l.48–51). While it is a safe and warm learning environment for young children, it is uncomfortable for the adults. To ease this tension, Heyge breaks the circle and encourages parents to scatter around the room. Her classes encourage parents and children to have contact with one another and offer a small community experience. The routine includes circle time, yet teachers will arrange other ways to perform activities with the purpose of instiling creativity, easing the social tension, and creating an opportunity for parents and children to make connections. In the HKSAR teacher training workshops, I personally create moments of breaking the circle to allow for flexibility and time for children and parents to not be robotically following instructions. Teachers are encouraged to model this approach to teaching; otherwise, the structure becomes rigid and unnatural. Free dance with no specific instructions is not a normal teaching practice. It may appear to be messy and disorganized, as well as chaotic, but a controlled chaos could give children and parents some space and allow for creativity. Unstructured exploration and independent discovery, or what Jackson (1986)

called the transformative approach, rarely occurs in the process of musical learning in the PRC (Yeh, 2002).

When Musikgarten teachers in the HKSAR returned to training, they explained that parents did not respond well to 'breaking the circle', as it lacks a sense of discipline. The length of the breakout is essential, and if teachers monitor social interactions and can informally suggest musical movement in a more personable manner, this can create more meaningful interactions. Teachers will need to observe and, at times, act as facilitators. It is possible that this is a cultural conflict that is at odds with local teachers' core values and beliefs in their role as teacher. I encourage teacher trainees to not go back to their old practice; however, the decision is entirely at their discretion.

7.2.2.9. Do Not Hesitate to Be a Clone of the Teacher Trainer. Local teacher trainees in the HKSAR request scripts on how to start casual friendly dialogues in English. I was initially surprised, but during the interview with Heyge, I learned that this is not only due to cultural differences. Heyge said that, 'Silick, who is the Montessori teacher trainer, taught me every aspect of the characteristics of young children. Silick inspired me in learning child development by understanding the Montessori approach' (LH9l.36–39). Heyge shared that after years of copying Silick's instruments, those words became her words. She explained as follows:

> The words made sense to me but these words finally worked their way into [my] own thinking – at a different level. This is how the influence of mentors works! It takes time to build a relationship between trainees and mentors. The philosophy and the teaching method become part of your fabric, then you can intertwine it with the rest of you and it's more convincing. (LH10l.2)

With the language barrier and perhaps cultural conflict in a local teacher trainee's role, it is absolutely necessary for them to be clones of the teacher trainers in order to get

established. It is the responsibility of teacher trainees to work their way toward a deeper understanding and venture toward a more personal approach, ultimately synthesizing the essential elements and developing their own scripts. I visited some teacher trainees' classes years after their training and found that some made the classroom work successfully by using Cantonese socially (to be relatable), while instructions continued to be conducted in English. The social interactions were primarily in Cantonese, and the playground language was in both Mandarin and Cantonese. This is the intercultural adjustment local HKSAR Musikgarten teachers make to connect to children and parents. Teacher trainees have to start from somewhere and use teacher trainers' words before they gradually evolve and make adjustments to their personalized classroom culture.

7.3 Reflexive Summary: End of the Story. End of the 'Masterclass' in Early Years Musical Education

Being bicultural can be unsettling; it involves an inevitable ambiguity and causes confusing emotions about one's identity. It poses challenges, and yet one can use it as an advantage. Ying and Wilson may not share much in common on the surface, but they both grew up in monocultures, and they both exhibit intercultural competency. As for Linkins, she does not have a great deal of experience with diverse classrooms, but she welcomes diversity with open arms.

This research is a piece of work similar to Bach's 'Prelude and Fugue'. 'Prelude and Fugue' may not be lengthy compared to Beethoven's sonatas, but due to the multiple layers and intense complexity, it takes pianists many years to transfer their understanding into their skills and be able to express their understanding through their performance. It is the rich details, the timing, and the complex combinations that make all distinct relationships between chords, notes, and voices unique. Intercultural competency, Confucian philosophy, and great teacher attributes were identified in this research. They are like the chords, notes, and voices

in ‘Prelude and Fugue’. They are hidden in layers and are complicated to decode and understand.

Trehub, Becker, and Morley (2015) discussed cross-cultural perspectives on music and musicality and explained how ‘musical behaviours are universal across human populations and, at the same time, highly diverse in their structures, roles and cultural interpretations’ (p. 1). Folksongs carry the characteristics of cultures, and my findings show that they serve as one of the major constructs that connect teacher trainers and people from different cultures and backgrounds. Folksongs allow musicians, teachers, teacher trainees, children, and parents to appreciate our differences with respect.

Between the folksongs and the use of Gordon language, Musikgarten has a unique ability to reach music educators and families around the world. Given that Musikgarten adopted the ‘giants’ of early childhood music curricula—Orff, Kodály, Dalcroze, and Montessori—Musikgarten teacher training allows music educators to synthesize their understanding based upon teacher trainees’ capacity, interest, time, space, culture, language, teaching approach, and parenting approaches. Even more importantly, the teacher training process nurtures intercultural competency. Teacher trainers who are interested in and believe in this curriculum find their own method to work with teacher trainees and filter the curriculum to suit local cultures and families. Teacher trainees who are drawn to this method will be interested in continuing to explore unfamiliar and exciting cultures and teaching approaches, comparing them to those with which they are familiar. Teacher trainees who are inspired and excited about teaching the Musikgarten curriculum will be interested in continuing to learn this unique curriculum, which works with young children. These teacher trainees become absorbed by, drawn into, and intrigued by this cross-cultural Musikgarten curriculum, which they grow into.

As I reflect on this research and how I have evolved as a teacher trainer/music educator, I recognize that all master teacher trainers and local teacher trainers have the commonality of being passionate about learning how Musikgarten works musically and educationally with young children. We synthesize and filter through its cultural and educational elements, both unconsciously and sometimes consciously. The research finally illuminates that local teacher trainers are their own masters, as every culture is different, even among Asian countries. There is no standard to measure Musikgarten success in different countries using the same yardstick.

On a personal level, I reflect that not a day goes by at work or in my usual daily life that I am not reminded I am Asian, and that I am, for some reason, not as valued as my Caucasian colleagues. This struggle has haunted me personally and professionally for decades and has led me to feel inadequate at times. Consequently, I make myself believe that if I work extra hard and go to extreme lengths to succeed, perhaps I can make up for what I do not have. There were times I wondered if I was too sensitive or if I was looking for problems that did not exist. Having conducted this research and gained more understanding of Kodály, one of the giants in early childhood music curricula, I realized it was not because of my Asian roots that I see music literacy as one of the most important forms of music knowledge. At times, I believed that my early childhood upbringing in the HKSAR was imprinted in me; therefore, I was unconsciously drawn to teaching music reading to children from a more traditional perspective. Kodály, who advocated music literacy for everyone over a century ago in Hungary, finally succeeded after 50 years, at which time he implemented music reading as mandatory in the educational system. It is not because of how I was taught in a convent school that I was drawn to this literacy. It is because of my belief in educating children and teaching them in a way they can make sense of musically. As Musikgarten says of the goal of music literacy: ‘Children can hear what they see and see what they can hear.’

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Appendices

Appendix A

Ethics Approval

Dear Ada Niermeier	
I am pleased to inform you that the EdD. Virtual Programme Research Ethics Committee (VPREC) has approved your application for ethical approval for your study. Details and conditions of the approval can be found below.	
Sub-Committee:	EdD. Virtual Programme Research Ethics Committee (VPREC)
Review type:	Expedited
PI:	
School:	Lifelong Learning
Title:	Dialogues from Early Childhood Music Teacher Trainers in East-West Early Childhood Music Teacher Training: An Inquiry Narrative Research
First Reviewer:	Dr. Lucilla Crosta
Second Reviewer:	Dr. Marco Ferreira
Other members of the Committee	Dr. Martin Gough, Dr. Rita Kop, Dr. Ruolan Wang, Dr. Greg Hickman, Dr. Kathleen Kelm, Dr. Josè Reis Jorge
Date of Approval:	10/03/2017
The application was APPROVED subject to the following conditions:	

Conditions				
1	Mandatory	M: All serious adverse events must be reported to the VPREC within 24 hours of their occurrence, via the EdD Thesis Primary Supervisor.		

This approval applies for the duration of the research. If it is proposed to extend the duration of the study as specified in the application form, the Sub-Committee should be notified. If it is proposed to make an amendment to the research, you should notify the Sub-Committee by following the Notice of Amendment procedure outlined at http://www.liv.ac.uk/media/livacuk/researchethics/notice%20of%20amendment.doc.

Where your research includes elements that are not conducted in the UK, approval to proceed is further conditional upon a thorough risk assessment of the site and local permission to carry out the research, including, where such a body exists, local research ethics committee approval. No documentation of local permission is required (a) if the researcher will simply be asking organizations to distribute research invitations on the researcher's behalf, or (b) if the researcher is using only public means to identify/contact participants. When medical, educational, or business records are analysed or used to identify potential research participants, the site needs to explicitly approve access to data for research purposes (even if the researcher normally has access to that data to perform his or her job).

Please note that the approval to proceed depends also on research proposal approval.

Kind regards,

Lucilla Crosta

Chair, EdD. VPREC

Appendix B

Semi-Structured Interview Questions

Background Information on Interviewee

Date:

Interviewee's name:

What is your job title?

Which department do you work for?

How long have you been working at this organization?

What primary functions does your job involve?

Key Questions:

1. How would you describe the relationships between teacher trainees and teacher trainers?

2. Tell me how you feel about working in a diverse cultural working environment (if applicable)? What do you see as the particular challenges for offering workshops in the US and other countries? How would you describe your experience with the local and overseas teacher trainees?

3. The goal of the workshop is to educate teacher trainees to understand early childhood music education and be field ready for teaching. At your workshop, do you feel that the goal is being supported and that it is being carried out? If so, what are the criteria and evidence you assess during teacher training workshops ?

4. How would you describe the alterations you make for each workshop?

5. How would you compare the workshops offered by Musikgarten USA with other countries? What are the essential elements in constructing an effective workshop that is culturally sensitive?

6. What attracted you to Musikgarten in the first place? Thinking of your experience in the past years, did the values of education and philosophy of the Musikgarten curriculum foster conflict with cultural differences? How would you describe yourself in motivating teacher trainees with different educational backgrounds, language, and beliefs in education?

7. What are the educational standards that significantly support the changes you make professionally according to the needs of each group? What are the most important elements that help you to apply your values?

8. How would you describe your relationship with your teacher trainees and Dr. Lorna Heyge? Do you feel that values in all levels and groups are aligned? Do you cater to different groups of teacher trainees coming from stronger music backgrounds compared with those

with stronger early childhood teaching? How about for those who have experience in teaching young children with a strong music background?

9. Musikgarten philosophies in teaching can be supported and enforced when communication between teacher trainers and trainees is clear and when teacher trainees believe deeply in the philosophy. Teacher trainees will hence share a common vision in relation to Musikgarten's core direction.

(Probing questions: How do you nurture open communication with teacher trainees? Being culturally sensitive, did you have to reach out in order to develop trust in teacher training workshops ?

10. Do you find that teacher trainees in general have the initiative to support one another and consider the goodwill of others within the group?

11. Can you recommend a way for teacher trainers to effectively communicate with teacher trainees?

12. How do you offer support in pre and post teacher training in order to continue fostering the goals of teaching Musikgarten and alignment amongst all members?

Concluding questions:

1. What makes 'master teacher trainers' and 'teacher trainers' interculturally and communicatively sensitive?
2. How can trainers enhance intercultural and communicative sensitivity and help practitioners develop these soft skills in Musikgarten teacher training?
3. How do 'master teacher trainers' teach in different cultures successfully? What do they say works?
4. How do trainers alter their practices when teaching in a different context? How well has this worked? What is happening in different contexts? How do trainers measure success in teacher training?

Appendix C

PIS for Student Trainees

Research study:

Dialogues from Early Childhood Music Teacher Trainers in East-West Early Childhood Music Teacher Training: An Inquiry Narrative Research

You are being invited to participate in the above mentioned research study. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take the time to read the following information carefully and feel free to ask me if you would like more information or if there is anything that you do not understand. Please also feel free to discuss this with your work colleagues, superiors and with the Human Resource office of your organization, if you wish. I would like to stress that you do not have to accept this invitation and should only agree to take part if you want to. Before accepting to participate, please make sure that you have received clearance from your organization, if applicable.

Thank you for reading this.

What is the purpose of the study?

The aim of the study is to present what I am calling a 'masterclass' for early childhood music teacher trainers to unveil the processes behind different teacher training sessions from my chosen Far Eastern countries and find out how and in what ways teacher trainers in multicultural classrooms influence student teacher trainees. This should help to connect these teacher training sessions in different countries and give practitioners a wider view. The purpose of the study is thus to find the pertinent information in Musikgarten teacher training narratives of lived experiences. This will occur through semi-directed interviews.

Why have I been invited to take part?

The study looks at your lived experience to understand through your narratives how you perceive the teaching experiences in Musikgarten and teacher training workshops. The evidence gathered from the interviews will **not** serve as a way of testing your performance **nor** the organization's productivity or efficiency level. It will only serve to find in your narratives the underlying mechanisms that lead to organizational change, and the results may be beneficial to your organization.

Do I have to take part?

No. Participation in this study is completely voluntary and you are free to withdraw anytime without explanation and without incurring a disadvantage, if you wish to do so. You can also ask that any data that has been provided so far not be included in the study.

What will happen if I take part?

If you agree to take part in the study, you are agreeing to be interviewed by me as a

researcher. The interview will be semi-directed, which means some questions will be asked in a rather informal way to which you are invited to respond. You can request to have the questions beforehand if you wish so. The questions will mainly relate to the impact that teaching experiences in Musikgarten and teacher training workshops have had, or will have, on your professional practice, and what kind of changes (if any) they have had, or will have, on your organization. These questions are **not** used to assess your performance nor that of your organization. The aim is to find in narratives the underlying mechanisms that help make emerge the events that lead to organizational change, if any. You will **not** be held responsible at any time and in any way for such change or the absence of it.

The interview should last about an hour. The interview will take place via telephone, Skype or face to face (that will depend on your location) at a convenient moment for both of us, and when you will be able to be in a place where you feel comfortable and where your privacy can be maintained.

With your permission, the interview will be audio-recorded so that I can easily recall what we discussed and extract from the collected data relevant information that can be categorized in regards to similarities or commonalities, or connected to parts of the interviews that can lead to theme finding for theory building. If you wish, I will provide you, via a password-protected email, with the draft of the interview transcripts before coding starts, so that you will have the opportunity to comment and ask for amendments, if necessary.

The recording of the interview and the findings of the data analysis will be kept for five years after data collection has started, in a secured place, which will be password protected and only accessible to me. However, I might have to share with my thesis supervisor some of the data. The collected data will be used to write my EdD thesis and may partially be used for direct quotes.

Expenses and/or payments

There will be no compensation, whether in the form of gifts or monetary reimbursement, as you shouldn't incur any expenses by taking part in this study.

Are there any risks in taking part?

I don't expect any adverse effects from this research. However, as I will be interviewing you about the impact of your colleagues' research on your professional practice and on the organization's change strategy, you could eventually feel uncomfortable with this procedure. I am therefore again stressing out that the aim of the research is **not** directed towards assessing your work, nor your organization's efficiency/productivity level. For your comfort, your Human Resources Office can have access to the interview protocol and to the interview questions, if requested. Moreover, you are assured that you can withdraw from the research at any time without any negative consequences. You also have the option to refrain from answering questions you don't feel comfortable discussing. Furthermore, you will have the occasion to read the interview report before data analysis occurs so that you have the opportunity to ask for amendments, if necessary.

Are there any benefits in taking part?

There are no direct benefits to participate in this study. However, potential benefits can be expected from this study for you as a participant and your organization, as well as for the academic and professional society. Indeed, identifying the underlying mechanisms and causal powers that lead to organizational success and change may lead to a better understanding of how professional doctorates can impact professional practice and the organization's change strategy.

What if I am unhappy or if there is a problem?

If you should be unhappy with the interview procedures, or if there is a problem, please feel free to let me know by contacting me at ada.niermeier@online.liverpool.ac.uk or my thesis supervisor at ewan.dow@online.liverpool.ac.uk and we will try to help as best as we can. If you remain unhappy or have a complaint which you feel you cannot come to us with, then you should contact the Research Governance Officer at ethics@liv.ac.uk or the Research Participant Advocate at liverpoolethics@ohecampus.com or call the USA number 001-612-312-1210. When contacting the Research Governance Officer or the Research Participant Advocate, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

Will my participation be kept confidential?

Yes, your participation will be kept confidential. The data I collect will be used to complete my EdD thesis and for subsequent publications. I will not disclose to anyone that you have agreed to participate in this study, and you will remain anonymous throughout my thesis and in any other publication. Recorded interviews and transcripts will be stored in my personal computer, which remains password secured, until the thesis is successfully completed and up to five years.

My thesis supervisor from the University of Liverpool and myself will be the only persons that will have access to the collected data and the latter will be destroyed five years after data collection.

What will happen to the results of the study?

The data from the interviews will be used to analyze my interpretation more closely and will benefit both my leadership and teaching skills. As already stated above, you will have the possibility to verify the content of the interviews in a draft report before data analysis. Both you and your organization will be identifiable in the final result of the thesis. Data will be used to discover findings that will be contained in my thesis to fulfill the requirements of the EdD doctoral program. A copy of the thesis can be provided if requested. As already stated above, you will have the possibility to verify the content of the interviews in a draft report before data analysis.

What will happen if I want to stop taking part?

You can withdraw from the research at any time and without explanation or consequence.

Results gathered up until the period of withdrawal can be used, if you agree to it. If this is not the case, then you should request that they be destroyed and that no further use be made of them.

Who can I contact if I have further questions?

If you have further questions in regards to the research, please contact either myself at ada.niermeier@online.liverpool.ac.uk or my thesis supervisor at ewan.dow@online.liverpool.ac.uk

I would be happy to discuss with you until you have a thorough understanding and are comfortable to accept the invitation.

Appendix D

PIS for Master Teacher Trainers and Teacher Trainers

Research study:

Dialogues from Early Childhood Music Teacher Trainers in East-West Early Childhood Music Teacher Training: An Inquiry Narrative Research

You are being invited to participate in the above mentioned research study. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take the time to read the following information carefully and feel free to ask me if you would like more information or if there is anything that you do not understand. Please also feel free to discuss this with your work colleagues, superiors and with the Human Resource office of your organization, if you wish. I would like to stress that you do not have to accept this invitation and should only agree to take part if you want to. Before accepting to participate, please make sure that you have received clearance from your organization, if applicable.

Thank you for reading this.

What is the purpose of the study?

The aim of the study is to present what I am calling a 'masterclass' for early childhood music teacher trainers to unveil the processes behind different teacher training sessions from my chosen Far Eastern countries and find out in what ways teacher trainers in multicultural classrooms influence student teacher trainees. This should help to connect these teacher training sessions in different countries and give practitioners a wider view. The purpose of the study is thus to find the pertinent information in Musikgarten teacher training narratives of lived experiences. This will occur through semi-directed interviews.

Why have I been invited to take part?

The study looks at your lived experience to understand through your narratives how you perceive the teaching experiences in Musikgarten and teacher training workshops. The evidence gathered from the interviews will **not** serve as a way of testing your performance **nor** the organization's productivity or efficiency level. It will only serve to find in your narratives the underlying mechanisms that lead to organizational change, and the results may be beneficial to your organization.

Do I have to take part?

No. Participation in this study is completely voluntary and you are free to withdraw anytime without explanation and without incurring a disadvantage, if you wish to do so. You can also ask that any data that has been provided so far not be included in the study.

What will happen if I take part?

If you agree to take part in the study, you are agreeing to be interviewed by me as a

researcher. The interview will be semi-directed, which means some questions will be asked in a rather informal way to which you are invited to respond. The questions will mainly relate to the impact that teaching experiences and teacher training workshops in Musikgarten have had, or will have, on your professional practice, and what kind of changes (if any) they have had, or will have, on your organization. These questions are **not** used to assess your performance nor that of your organization. The aim is to find in narratives the underlying mechanisms that help make emerge the events that lead to organizational change, if any. You will **not** be held responsible at any time and in any way for such change or the absence of it.

The interview should last about an hour. The interview will take place via telephone, Skype, or face to face (that will depend on your location) at a convenient moment for both of us, in a place where you feel comfortable, and where your privacy can be maintained.

With your permission, the interview will be audio-recorded so that I can easily recall what we discussed and extract from the collected data relevant information that can be categorized in regards to similarities or commonalities, or connected to parts of the interviews that can lead to theme findings for theory building. If you wish, I will provide you, via a password-protected email, with the draft of the interview transcripts before coding starts, so that you will have the opportunity to comment and ask for amendments, if necessary.

The recording of the interview and the findings of the data analysis will be kept for five years after data collection has started, in a secured place, which will be password protected and only accessible to me. However, I might have to share with my thesis supervisor some of the data. The collected data will be used to write my EdD thesis and may partially be used for direct quotes. With your permission, you and your organization will be identified and the geographical details will be revealed so that the cultural elements of my thesis can be examined. I will use your name unless you disagree.

Expenses and/or payments

There will be no compensation, whether in the form of gifts or monetary reimbursement, as you shouldn't incur any expenses by taking part in this study.

Are there any risks in taking part?

I don't expect any adverse effects from this research. However, as I will be interviewing you about the impact of your colleagues' research on your professional practice and on the organization's change strategy, you could eventually feel uncomfortable with this procedure. I am therefore again stressing that the aim of the research is **not** directed towards assessing your work, nor your organization's efficiency/productivity level. For your comfort, your Human Resources Office can have access to the interview protocol and to the interview questions, if requested. Moreover, you are assured that you can withdraw from the research at any time without any negative consequences. You may also refrain from answering questions you don't feel comfortable discussing. Furthermore, you will have the occasion to read the interview report before data analysis occurs so that you have the opportunity to ask for amendments, if necessary.

Are there any benefits in taking part?

There are no direct benefits to participate in this study. However, potential benefits can be expected from this study for you as a participant and your organization, as well as for the academic and professional society. Indeed, identifying the underlying mechanisms and causal powers that lead to organizational success and change may lead to a better understanding of how professional doctorates can impact professional practice and the organization's strategy for change.

What if I am unhappy or if there is a problem?

If you should be unhappy with the interview procedures, or if there is a problem, please feel free to let me know by contacting me at ada.niermeier@online.liverpool.ac.uk or my thesis supervisor at ewan.dow@online.liverpool.ac.uk and we will try to help as best as we can. If you remain unhappy or have a complaint which you feel you cannot come to us with, then you should contact the Research Governance Officer at ethics@liv.ac.uk or the Research Participant Advocate at liverpoolethics@ohecampus.com or call the USA number 001-612-312-1210. When contacting the Research Governance Officer or the Research Participant Advocate, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

Will my participation be kept confidential?

Yes, your participation will be kept confidential if requested. It is essential to bring out the geographical details and your role in the organization as teacher trainer in order to examine our discussion. The data I collect will be used to complete my EdD thesis and for subsequent publications. While I will not deliberately disclose to anyone that you have agreed to participate in this study, you will not remain anonymous throughout my thesis and in any other publication, if you agree to it. Recorded interviews and transcripts will be stored in my personal computer, which remains password secured, until the thesis is successfully completed and up to five years.

My thesis supervisor from the University of Liverpool and myself will be the only persons that will have access to the collected data and the latter will be destroyed five years after data collection.

What will happen to the results of the study?

The data from the interviews will be used to analyze my interpretation more closely and will benefit both my leadership and teaching skills. As already stated above, you will have the possibility to verify the content of the interviews in a draft report before data analysis. Both you and your organization will be identifiable in the final result of the thesis. Data will be used to discover findings that will be contained in my thesis to fulfill the requirements of the EdD doctoral program. A copy of the thesis can be provided if requested. As already stated above, you will have the possibility to verify the content of the interviews in a draft report before data analysis.

What will happen if I want to stop taking part?

You can withdraw from the research at any time and without explanation or consequence. Results gathered up until the period of withdrawal can be used, if you agree to it. If this is not the case, then you should request that they be destroyed and that no further use be made of them.

Who can I contact if I have further questions?

If you have further questions in regards to the research, please contact either myself at ada.niermeier@online.liverpool.ac.uk or my thesis supervisor at ewan.dow@online.liverpool.ac.uk

I would be happy to discuss with you until you have a thorough understanding and that you are comfortable to accept the invitation.

Appendix E

Sample Permission Letter

To Whom It May Concern:

I am writing to apply for permission to interview or state the participant's name at your institution. I am a doctoral student at the University of Liverpool and am currently working on my thesis. The participant's knowledge and experience are especially relevant and would be tremendously helpful in my research. The research is of interest in inquiring into early childhood music teacher education – the Musikgarten teacher training workshops in the PRC, Taiwan, Singapore, HKSAR, US and Germany. Hopefully, this research will serve as a resource for early childhood teacher trainers and music educators in the field.

I can be reached either by phone at (852) 9863-8493 or by email at adaniermeier@gmail.com

Sincerely,

Ada Niermeier

Doctoral student at University of Liverpool

Doctorate of Education

Appendix F

Sample Observation Template

Unstructured observation before and after the teacher training workshop:

1. Conduct 10 minutes uninterrupted observation documenting what is happening.
2. Document atmosphere, environment, physical characteristics of the setting.
3. How I am feeling and how this might influence what I am observing and recording.

Seeing through the eyes of the researcher viewing the following:

1. Actions
2. Norms
3. Values
4. Cultural conflict
5. Others – from the perspective of the participants

Goals to understand an insider:

1. Perspective
2. Habits
3. Practices
4. Routines
5. Patterns of interaction

Personal notes:

Description: capture details to help researcher and audience understand what is going on and to provide layers of reality.
Process: viewing inside and outside classroom activities which interlock to create the classroom culture.
Flexible research: structured interview questions with semi-unstructured research design depending upon the observations in each country.
Observation facts: connect to and recall other observations and personal teacher training workshops.

Classroom: 1. Set-up 2. Size 3. Deco

Teacher Trainers	Languages	Philosophies	Teaching Approach	Educational Background	Work Background	Teaching Experience	Training Experience

Teacher Trainees	Composition (no. of students)	Languages in/out of Classroom	Educational Background	Attitude toward Learning	Relationship with Peers	Relationship with Trainers	Training Experience

Checklist of training structure:

1. Early childhood education
2. Understanding children
3. Philosophies
4. Parent education
5. Demonstration teaching
6. Practice singing
7. Practice teaching
8. Mentoring
9. Discussion

Notes:

1. Clarification of goals and purposes
2. Interactions between trainers and trainees
3. Teacher trainees' engagement in learning
4. Feedback from teacher trainers from practice teaching
5. How did the teacher trainers use strategies to facilitate discussion and engage students in discussions?
6. The number of mixed activities to stimulate students' thinking in putting together a good lesson plan that channels students' energy
7. Goal setting strategies
8. Time spent on discussing rhetorical strategies

9. Evaluation criteria lead teacher trainees to understand the key elements in classroom management
10. Cultural sensitivity in folksongs

Pre-observation activities:

1. Researcher, teacher trainers, and teacher trainees should agree upon a date for the observation.
2. Teacher trainers should receive copies of consent forms from researcher prior to the observation.
3. Research proposal should communicate with the teacher trainers through email the purpose of the research and goals for the interviews.
4. Based upon teacher trainers' availability, interview may be conducted prior to or after the observation.
5. Interview questions are sent to teacher trainers prior to the observation.

After the observation:

1. Meet with teacher trainers informally/formally to conduct interview and perhaps ask for further clarification.
2. Collect all hard copies of consent forms.
3. Check in with teacher trainers and review field notes in relation to the interview.
4. Find a place to reflect on the observation and interview. How do the observations relate to the research questions? Pilot data collection and determine what is important to include.
5. Allow data to emerge through the process; read over field notes, listen to the recorded interviews, and add any personal notes.